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From New York Times Bestselling Author Chris Enss

COMES THE FIRST NON-FICTION BIOGRAPHY ABOUT BIG NOSE KATE ELDER HER LIFE, HER TIMES, AND HER ROMANCE WITH DOC HOLLIDAY.

In According To Kate, Chris Enss sorts through the facts and the myths surrounding Kate Elder (aka Big Nose Kate) one of the west's most mysterious figures. Enss constructs a clear and credible time line as Kate and Doc Holliday made their way across the country and into history. This is a must for studies on Kate and Doc Holliday.

Thomas Cobb— author of Crazy Heart and Darkness the Color of Snow

Oftentimes in western history, the women have been left behind. Fortunately for that history—and for us—author Chris Enss repeatedly chips away at stone, delivering one passionate account after another of the West's women. In her latest work, According to Kate, Enss provides a picture of Kate Elder's life, including her decades after Doc Holliday and the Gunfight at the OK Corral, as she continued to make her own way on her own terms in the bawdy West.

Deborah Morgan, award-winning author in both the western and mystery fields

Kate Elder believed her story was worth a small fortune, and Chris Enss proves she was right. Chris has won a galaxy of awards for her storytelling and earned every one of them. As one of the most reliable researchers in the trade, she traces Maria Izabella Magdolna from her birth Hungary in 1850 to her death as Mary Cummings at the Arizona Pioneers' Home at Prescott only five days shy of her ninetieth birthday. As Chris writes, Kate Elder mostly left historians "only the legend to draw from—and that's a fact."

Wister Award Winner, Best Selling Author, Will Bagley

Once again, master story-teller Chris Enss has enriched the annals of American history with her blockbuster chronicle of "Big-Nose" Kate Elder, a woman whose life over nearly a century intertwined with such noted Western figures as Doc Holliday and the Earp brothers. From Kate's birth in Hungary in 1850, through her sometimes risqué exploits across the United States, to her death in Prescott, Arizona in 1940, Kate Elder led a most interesting life, and Chris Enss reveals it all in this meticulously-researched and well-documented biography.

Wister Award Winner, Best Selling Author, James Crutchfield

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Wyatt Earp – 1848-1929 – was an American Frontiersman. He is frequently mentioned in a variety of well-known stories about the West. Some of the most notorious Wild West towns had him as a resident at different times. He was known as a hunter, businessman, gambler and lawman throughout his life. He owned several saloons, maintained a brothel, mined for silver and gold and refereed boxing matches. He is most famous for the gunfight at the O.K. Corral in Tombstone.

He spent his early life in Pella, Iowa, where in 1870 he met his first wife, Urilla Sutherland, who died of typhoid fever. He was arrested several times during the next 2 years. He got the nickname, Peoria Bummer, meaning he was a loafer or vagrant. By 1874, he moved to Wichita, KS where his wife opened a brothel. In 1875, he was appointed to the Wichita police force and developed a good reputation as a lawman. He went on to Dodge City, KS and became an assistant city marshal, working with his brother, James. During the winter of 1878, he went to Texas to track down an outlaw and met Doc Holliday, who saved his life.

He moved from one boomtown to another. He left Dodge City with his brothers James and Virgil to Tombstone, AZ, where there was another silver boom. They clashed with a group known as the Cowboys. Since the Earps were lawmen, they naturally had conflicts with Tom McLaury, Frank McLaury, Ike Clanton and Billy Clanton, who threatened to kill the Earps. They finally met at the O.K. Corral on Oct. 26, 1881 where the Earps and Doc Holliday killed 3 of the Cowboys. A few months later Virgil was ambushed and maimed and Morgan was killed. Wyatt, Warren Earp, along with Doc Holliday and several others rode out after them, killing 3 of the Cowboys. Wyatt was never wounded in any of the gunfights. He left Tombstone and went to San Francisco, where he reunited with Josephine Marcus. They joined a gold rush to Eagle City, ID where they owned mining interests and a saloon. He made friends with many early Western actors in Hollywood. He even met John Wayne!

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Cloud World

Maynard Dixon's Modernist masterpiece was made in 1925 for a showing at Columbia University. After painting the Southwest's deserts for more than two decades, the artist expertly rendered the essence of northern Arizona's flat-bottomed clouds marching across the sky.

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TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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Sheriff on the wrong side of the law Dave Updyke used his position to make a fortune. Find this and more historical photography on our "Western History" board.

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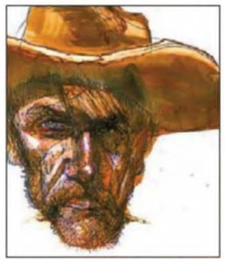
– TRUE WEST ARCHIVES –



Go behind the scenes of *True West* with Bob Boze Bell to see his sketch of a Dixon self-portrait sketch, *Maynardo*, and more of the executive editor's Daily Whipouts. (Search for May 23, 2019)

Blog.TrueWestMagazine.Com

And then the 7th [Cavalry] hired the Dead Rabbits [gang] from Ireland to avenge the murder; they actually played a part in Bill's murder in Deadwood. Two Dead Rabbits were present in the saloon when Bill was shot. Coincidence, I doubt it.

***—Paha Sapa**, Rapid City, SD*

White Man Runs Him (below), Goes Ahead (standing center) and Hairy Moccasin (on horseback right) look at the sites of Sitting Bull's camp and Major Reno's valley fight from the northern peak of Weir Point, 1907. There, according to White Man Runs Him, Custer watched Reno's entire fight and retreat before going into action with the five companies of the U.S. 7th Cavalry under his command.

– Edward S. Curtis, Courtesy Museum of New Mexico, Negative no. 160453 –

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The Earthmover by Maynard Dixon
Cover Design by Dan Harshberger

– COURTESY COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA. GIFT OF DR. ABILIO REIS. A59.72.1 –

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COMPILED BY ROBERT RAY

Old Vaquero Saying

"An artist is not one who has solved life's problems. He is one who accepts life's problems."

Quotes

– TRUE WEST ARCHIVES –

"This benefit of seeing…can come only if you pause a while, extricate yourself from the maddening mob of quick impressions ceaselessly battering our lives, and look thoughtfully at a quiet image…the viewer must be willing to pause, to look again, to meditate."

– Dorothea Lange, (above)

"The aim of art is to represent not the outward appearance of things, but their inward significance."

– Aristotle

"Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the important thing."

– Georgia O'Keeffe

"Strive not to be a success, but rather to be of value."

– Albert Einstein

"Love isn't an emotion or an instinct—it's an art."

–Mae West

"It's not what you look at that matters, it's what you see."

– Henry David Thoreau

"Painting from nature is not copying the object; it is realizing one's sensations."

–Paul Cezanne

"Some painters transform the sun into a yellow spot, others transform a yellow spot into the sun."

–Pablo Picasso

"Art should comfort the disturbed and disturb the comfortable."

– Banksy

"That sense of sun and space and silence—of serenity—of strength and freedom—if I can interpret that with what I can master of technical requirements, I will have reached the best of my endeavor."

– Maynard Dixon

Bizarro BY DAN PIRARO

BY BOB BOZE BELL

Dixon Rocks

Please come join us as we celebrate the West's greatest artist.

Don't get me wrong. I love Charlie Russell and Frederic Remington and a slew of other Western painters and illustrators, but when it comes to elevating Western Art into the modern era and beyond, one guy stands alone and that is Maynard Dixon.

That's why we, *True West* magazine, are co-sponsoring "Maynard Dixon's American West," a massive retrospective of Dixon's artwork at the Spirit of the West: Scottsdale's Museum of the West in October. Thanks to Mark Sublette of Medicine Man Gallery in Tucson, who spearheaded the show and wrote the accompanying catalog, *Maynard Dixon's American West: Along the Distant Mesa*; to Michael Fox and Dr. Tricia Loscher at the Scottsdale Museum; and to Abe Hays, Dixon expert and collector, we are going to be showcasing over 300 pieces of art by Dixon, including his masterpiece, *Cloud World* (pages 4-5). The show will run until August of 2020.

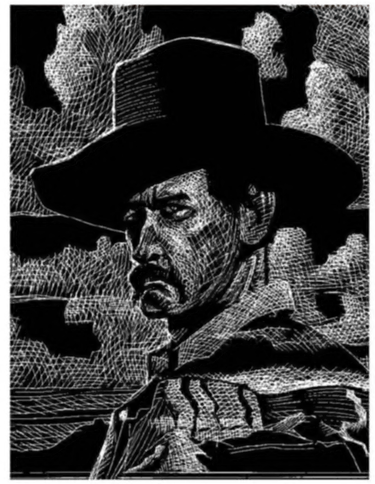
We also want to thank my friend and Maynard Dixon biographer Don Hagerty for sharing his knowledge and resources in support of this issue.

Our good friend John Langellier, who wrote up the bio of Maynard's career (page 20), also secured us access to Dixon's last house for a weekend during the Tucson Festival of Books several years ago. As you can perhaps tell, it has been a goal of mine to visit all the places Dixon worked and played and lived.

Dixon left behind a treasure of all the places he painted and loved, as well.

It's our duty to go love them like he did. And remember, that boy had sand.

For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com



Maynard Dixon Rocks

One of my favorite working vacations was staying at the Maynard Dixon cabin and art studio in Mount Carmel, Utah, in September of 2017. I finished my book on Wild Bill in the rock-sided studio's great room (above, top). You can stay there as well and I highly recommend it. I have also made a few runs at Maynard and his geometric style myself.

– PHOTO AND ARTWORK BY BOB BOZE BELL –

BY MARK BOARDMAN

Big Nose Kate's Story, in Her Own Words

She had a different view on Tombstone, Doc and the Earps.

The old woman was in a familiar town. She and her lover had lived in Prescott, Arizona Territory, back in 1879-'80. Now, 55 years later, she lived in the Arizona Pioneers' Home in Prescott, and she was telling her story to a college history professor. And what a story.

Her lover—she called him her husband—got into some difficulties with a group of cowboys in Tombstone in 1880. On a cold October day in 1881, a cowboy named Ike came into their room at a boardinghouse, looking for her man—Doc. A little while later, Doc and three of his friends (named Earp) had a shootout with the cowboys in the empty lot next to the boardinghouse. And she watched. And she consoled a weeping Doc after the fight.

The 85-year-old gave her insights on the O.K. Corral gunfight to A.W. Bork.

She was enrolled at the Pioneers' Home as Mary Katherine Cummings, but she introduced herself to would-be biographers as Mary Katherine Elder. She was already known as "Big Nose" Kate. No matter what the name, she was the longtime paramour of Doc Holliday. And she had a story to tell. Or maybe stories.

Dr. Bork, who described her as "a trim, well-spoken little old lady and, like a lot of them, seeking respectability in old age." She fibbed—especially in claiming that she and Doc Holliday were legally married in the 1870s, and that she was with Doc when he died in Glenwood Springs, Colorado, in 1887. There's no evidence of either.

Kate didn't start telling her story until the early 1930s, 50 years after the shootout and more than 40 years after Doc Holliday's death. Doc biographer Dr. Gary Roberts said she was highly motivated. "The image of 'Big Nose Kate Fisher' as a troublesome and vindictive whore provided by [Wyatt Earp biographer Stuart] Lake, angered her," says Roberts.

Mary K. Cummings, aka Kate Elder (second from left), age 80, and Mrs. Alexander Haroney (far left), stood for their portrait in 1930 in Prescott. Kate lived in the Arizona Pioneers' Home in Prescott from 1931 until her death on November 2, 1940, just one week shy of her 91st birthday.

– BOYER COLLECTION, SHARLOT HALL MUSEUM LIBRARY/ARCHIVES, ARIZONA –

So what about her claim that she was in Tombstone—in Fly's boardinghouse, next to the empty lot where the battle took place—when the street fight occurred, and that she comforted Doc immediately after? Some scholars say Kate's description of the events was too detailed, too emotional to just dismiss as bad memory or fabrications. Anne Collier, an Earp/Tombstone researcher and curator of Cultural and Natural History Collections at the University of La Verne in California, says, "She was either in town at the time or she joined Doc soon thereafter [or he joined her]."

But like many of her other claims, there's no physical evidence to support—or oral history to directly dispute—Kate's story except her own oral testimony, much of which is correct. She was not called to testify under oath at the O.K. Corral preliminary hearing. But then again, she was a prostitute, claimed to be married to Doc—and had left town for Globe.

Kate's story is not the only time a participant in history came out with a different version of events, years after the fact. Crow scouts told about their experiences at the Little Bighorn, which didn't necessarily jibe with the surviving soldiers' accounts. And Josephine Sarah Marcus Earp didn't publicly talk about Wyatt and Tombstone until the 1930s—ironically, she was also motivated by Stuart Lake's bio of Earp. To say the least, Josie/Sadie's version differed greatly from others', and cleaned up her life story quite a bit.

Kate opened up for self-promotion and redemption. She also hoped to make a bunch of money, but she asked for too much and the "autobiography" went unpublished until the 1960s, long after her death. Even today, it is the subject of scrutiny and debate. Big Nose Kate's story—fiction or fact or somewhere in between?

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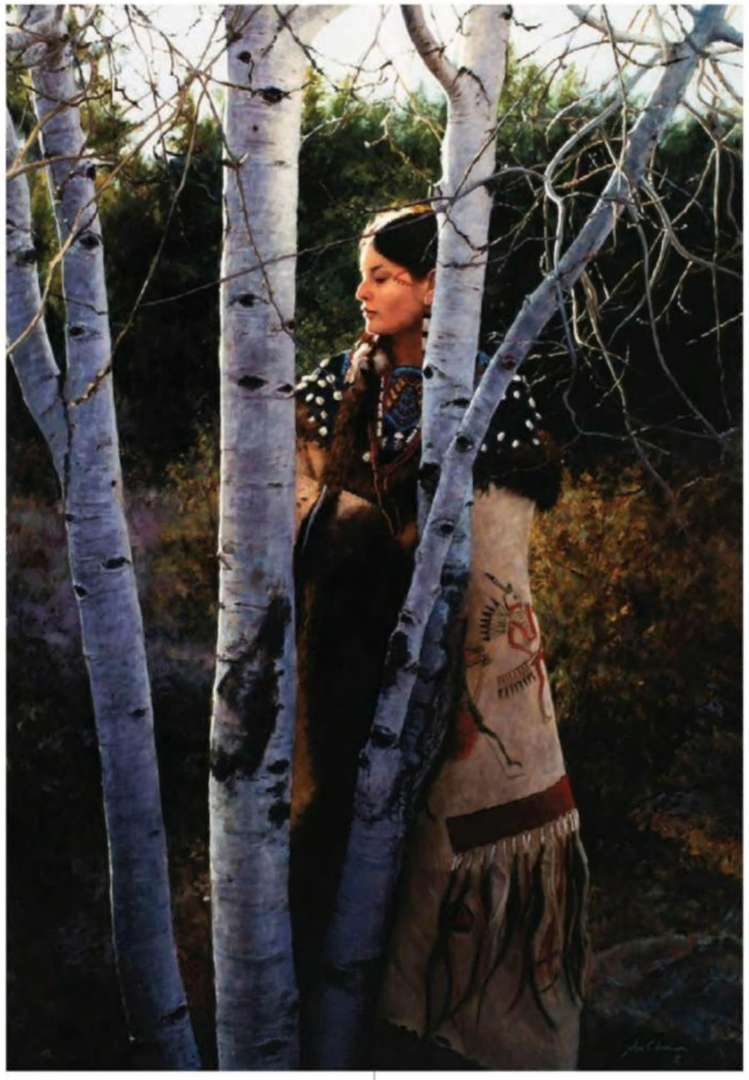
BY JOHN LANGELLIER

Grand Tradition

The Prix de West at the National Cowboy & Western Heritage Museum still rides high.



At $89,000, *Communion with the Tall People,* John Coleman's 50-x-33-inch oil-on-canvas, obtained the highest price of the numerous offerings at the Prix de West 2019.

– ALL IMAGES COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM –

In its 47th year, The National Cowboy & Western Heritage Museum in Oklahoma City carried on in grand tradition. During June 7-9, 2019, more than 2,150 attendees enjoyed seminars, artist demonstrations, exhibitions and art sales, a portion of the $2.94 million total proceeds during the opening week benefiting the museum's excellent exhibitions and fine family programming. Referring to the over 300 works available by some of the nation's best contemporary artists, Natalie Shirley, the museum's president, shared: "This is the premier Western invitational art exhibition in the world, and the quality of art this year is extraordinary."

The top sales ranged from the high $50,000s to $80,000s. Some entries brought lesser amounts, but gained prestigious awards, such as the Prix de West Purchase winner, recognizing an artist whose work of art is selected and obtained for the museum's permanent collections. In addition to the $34,000 purchase price, this year's recipient, Oklahoman Paul Moore's bronze sculpture *The Procession*, also gained him the Prix de West medallion and a $5,000 award sponsored by Roberta M. Eldridge Miller. Moore took double honors when he was selected for the Robert Lougheed Memorial Award, which, according to a museum spokesperson, "is chosen by Prix de West exhibiting artists and sponsored by Barbara and Roger Simons in memory of Faydra and George Simons, true Western enthusiasts."

During a recognition of his awards at the Closing Celebration Dinner on Saturday night, Moore recalled a visit to a James Earle Frasier exhibit at the National Cowboy & Western Heritage Museum. This experience at 12 years of age inspired him to become an artist. The museum is home to a number of Frasier's works, including the iconic *The End of the Trail* sculpture. Moore was among nine other outstanding artists who received various awards at the conclusion of the highly successful Prix de West.

All art remains on display to the public and unsold works are available for purchase through August 4, 2019. See available works on the online catalog: *PDWNationalCowboyMuseum.org*

John Langellier's most recent book, *"Trapdoor" Springfield*, was released last summer by Osprey of London. He currently is completing his next book, *Scouting with the Buffalo Soldiers: Lieutenant Powhatan Clarke, Frederic Remington and the Tenth U.S. Cavalry in the West.*

The White Buffalo War Shield (left) by Z.S. Liang, a 62-x-47-inch oil-on-linen, also was among the top sellers at $82,000.

Logan Maxwell Hagege's *Sagebrush Wanderers,* a 43-x-61-inch oil-on-canvas, brought an impressive $68,500

John Moyers' *In a Perfect World* (above), a 30-x-60-inch oil-on-gesso board, and his *Widow Maker* sold for $58,000 each.

UPCOMING AUCTIONS

October 11, 2019
American Indian and Western Art: Premier Auction Cowan's Auctions (Cincinnati, OH)
Cowans.com • 513-871-1660

October 22-24, 2019
Extraordinary, Sporting, & Collector Firearms Morphy's (Denver, PA)
MorphyAuctions.com • 877-968-8880

October 24, 2019
Online Gun Auction Rock Island (Rock Island, IL)
RockIslandAuction.com • 800-238-8022

Martin Grille's 40-x-30-inch oil-on-linen *Dandy of the Crow* also sold for $58,000.

The National Cowboy & Western Heritage Museum added Paul Moore's bronze *The Procession* to its collection for $34,000.

BY PHIL SPANGENBERGER

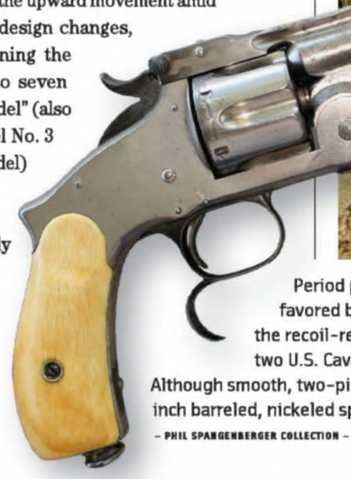
Old Model Russian

Although it wasn't well received in the American West, it laid the foundation for Smith & Wesson's more successful future revolvers.

Almost as soon as Smith & Wesson's (S&W) Model 3 "American," the first practical big-bore metallic cartridge revolver, was introduced in 1870, a sample was presented to Russian military attaché Gen. Alexander Gorloff. By May 1, 1871, the first of many large contracts for the Russian military were being filled. The single-action handgun also began going through several modifications—most of these alterations were those requested by Russian military officers at the factory. A major change they required was a newer, more powerful cartridge than its .44 American round. S&W developed the .44 S&W Russian, resulting in the retooling to fit the Russian ammunition for the Russian contracts as well as for commercial sales. Thus, the First Model Russian looked virtually like its American predecessor.

A drastic change in design came quickly, though, by the fall of 1871. Captain Ordinetz, a Russian aide at the factory, wanted a new grip shape that would help restrict the revolver from rolling upward in the hand during recoil. After experimenting with a number of grip styles, the factory eventually settled on an enlarged round butt shape, with a butt-mounted swivel and a distinctive "knuckle" or "hump" at the top of the back strap. To further control the firearm during recoil, Ordinetz also had a trigger-shaped "spur" added to the rear underside of the trigger guard, so the shooter's second finger could grasp it, minimizing the upward movement amid recoil. With these design changes, along with shortening the eight-inch barrel to seven inches, the "Old Model" (also known as the Model No. 3 Russian, Second Model) was conceived.

The Old Model Russian looks clearly Victorian, with a definite European flare. Like other large-bore S&Ws of the day, the Old Model Russian is a top-break revolver. The barrel's full-length rib holds a rounded front sight pinned through the side, while the rear sight is a small notch in the locking lug of the barrel catch. It was the first in the series that is readily identifiable as a "Russian Model." It is finished in blue or nickel, generally with smooth, two-piece walnut stocks.



Period photos revealing S&W Russian models are scarce since the gun was not as favored by Westerners, due to the hampered fast cocking of the hammer, caused by the recoil-reducing hump on the back strap. This circa 1880s-1890s image shows two U.S. Cavalry troopers, with the fellow at left packing a S&W Russian six-gun. Although smooth, two-piece walnut stocks were standard fare, ivory—like on this standard seven-inch barreled, nickeled specimen (left)—and mother of pearl were favored alternatives.

– PHIL SPANGENBERGER COLLECTION –

This blued Old Model Russian is a good example of a factory standard revolver. Virtually all of the changes made to the Second Model Russian, were those suggested by the Russian military officers at the S&W factory. The most recognizable modifications were the knuckle added to the back strap of the revolver and the spur on the trigger guard, thought to aid in controlling the revolver's recoil during firing.

– ALL PHOTOS COURTESY ROCK ISLAND AUCTION COMPANY UNLESS OTHERWISE NOTED –

Commercial Old Model Russians bore the stamping in English (top) "Smith & Wesson Springfield, Mass, U.S.A. Pat. July 10, 60, Jan. 17, July 11, 65 & Aug. 24, '69. Russian Model," while Russian military arms (right) were stamped in Cyrillic letters and bore the Russian double eagle.

Among the rarest of S&W's Old Model Russian, also known as the Model No. 3 Russian, Second Model, is the shoulder-stocked version, as there were only 941 produced. This almost mint-condition, nickel-plated example is truly a S&W collector's dream.

Russian is the standard chambering for this six-gun, around 3,000 were chambered in .44 Henry Flat, a rimfire round, for the Turkish military. There were 6,200 commercial models produced with serial numbers generally ranging 32800-39000. Only 941 revolvers were cut for shoulder stocks. Unfortunately for S&W, while a hump on the back strap may be desirable for a double-action revolver, it hampered the quick cocking of a single-action. This led to an unpopular view with many Westerners, who preferred the old No. 3 First Model design, resulting in low sales on the frontier. Regardless, the Old Model Russian remains a classic arm in it own right, and one that led to a successful series of Smith & Wesson revolvers. ★

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor.

– LYMAN PRODUCTS –

LYMAN'S CYCLONE® CASE DRYER

With this unit, shooters will no longer have to wait days for their brass to dry! Lyman's Cyclone® Case Dryer dries brass, inside and out within an hour or two. Further, it dries them without leaving water spots. A series of separate clear plastic trays allow you to keep your different caliber cases separated, and they can be used for ultrasonically cleaned gun parts. It has a three-hour timer and the durable trays hold hundreds or even a couple thousand cases (example, 1,000 .223 cases or 2,000 9mm cases)—depending on caliber and size. The recessed tray handles allow for easy loading/unloading. It's available in 115V or 230V.

LymanProducts.com

True West presents an inside look at

Maynard Dixon's American West

A HISTORIC SHOW HONORING THE WEST'S GREATEST ARTIST

"Maynard Dixon's American West" is based on Western Spirit: Scottsdale's Museum of the West's "Maynard Dixon's American West" exhibition, which debuts October 14, 2019, and Mark Sublette's accompanying catalog *Maynard Dixon's American West: Along the Distant Mesa* (Mark Sublette, Medicine Man Gallery, Tucson, Arizona, 2019).

Wild Horses of Nevada **by Maynard Dixon circa 1927, oil on canvas**

– COURTESY KARGES FAMILY TRUST –

BY JOHN LANGELLIER

Maynard Dixon

UNDER THE SIGN OF THE THUNDERBIRD

Maynard Dixon, born on January 24, 1875, in the budding cattle town of Fresno, California, grew up during the twilight of the frontier American West. During his childhood the Indian wars still raged, cowboys rode the range, rodeos emerged, a new artist named Fredric Remington appeared on the scene, great stretches of untouched wilderness remained, and the "Vanishing American" did anything but vanish.

Young Dixon observed, became intrigued by, and in due course captured much of what he experienced firsthand, continuing to do so for decades thereafter. Although he became known for his stunning landscapes, Dixon's art and illustrations often depicted the mosaic of the men and women who peopled the West. During the course of his prolific career, Dixon managed to produce a great catalog of highly collectible and critically acclaimed art. He also realized, like master artists Remington and Charles M. Russell, that he could make a steady income as an illustrator. Dixon rendered dozens if not hundreds of magazine covers and illustrations for popular novels, such as Clarence Mulford's Hopalong Cassidy series that launched in 1904.

Maynard by Gary Ernest Smith
30-x-24-inch oil on canvas

Maynard Dixon kicked the roof off of Western art with his abstract skies and geometric landscapes.

– ALL IMAGES COURTESY MARK SUBLETTE'S "MAYNARD DIXON'S AMERICAN WEST", MEDICINE MAN GALLERY, TUCSON, ARIZONA, UNLESS OTHERWISE NOTED –

Starting in 1900, Dixon crisscrossed the Southwest, when he visited Arizona and New Mexico.The following year, he took a rugged horseback trip with artist Edward Borein through several other states. He did more than pass through the landscape, which had long captivated him. Except for a short stint in New York City, Dixon resided in San Francisco, California, making frequent forays to such inspirational locales as Zion National Park and Mount Carmel, Utah, a hamlet where eventually he periodically escaped to his cabin-studio retreat.

Often donning cowboy boots and a tall crowned Stetson, along with adopting the symbol of the Thunderbird as his personal talisman, the rawboned Dixon remained ever the Westerner. Indeed, he spent his final days in Tucson, Arizona, gazing out of the large picture window in his parlor that framed the Catalina Mountains as an inspiration. There, Maynard Dixon died on November 11, 1946. His vison lives on in the Maynard Dixon Museum in Tucson and the Maynard Dixon Living History Museum in Mount Carmel, in museum collections around the world, in the homes of individual collectors and in select galleries that highly prize his work nearly 75 years after his death. ■

As director of research and publications at the Autry Museum of the American West, **John Langellier** oversaw the compiling and editing of *The Thunderbird Remembered* (1994). He presently is completing a study of the intersecting lives of Lieutenant Powhatan, 10th U.S Cavalry and Frederic Remington.

Fogging the Drags (left), 1915, 13.875-x-10.75-inch oil on canvas
– COURTESY ZAPLIN LAMPERT GALLERY, SANTA FE, NEW MEXICO –

The Wandering Lunatic

As a mere boy, Maynard Dixon, 16, sent some of his drawings to his hero, Frederic Remington, and got this reply: "You draw better at your age than I did at the same age—if you have the 'sand' to overcome difficulties you could be an artist in time."

The term "sand" is an American frontier expression conveying stamina and courage.

Leaving his home in Fresno, California, Dixon traveled down to El Alisal, on the Arroyo Seco, six miles out of Pasadena and met Charles Lummis who assigned him to take a road trip east, to find the true West.

Maynard launched himself east, by train, and landed in Needles, California, in July of 1900. He was determined to draw the people he met, especially the Mojave Indians and he found them, up the Colorado River, at Fort Mojave where the average temperature in the shade was 120 degrees! Here are a few of the sketches he made (opposite), on the banks of the Colorado River.

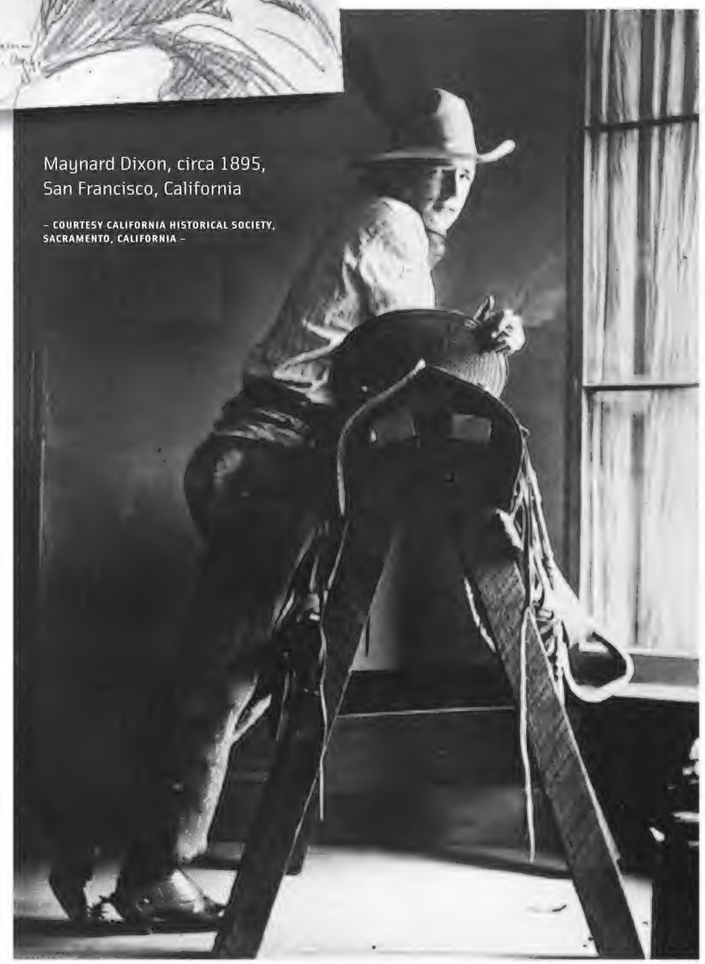
From Fort Mojave, Dixon went further into Arizona (still a territory!) and sketched his way from Prescott (where he stayed with the family of Arizona historian Sharlot Hall), down to Jerome, Camp Verde and Phoenix. Everyone he met thought he was crazy.

"In those days in Arizona being an artist was something you just had to endure—or be smart enough to explain why. It was incomprehensible that you were just out 'seeing the country.' If you were not working for the railroad, considering real estate or scouting for a mining company, what the hell were you? The drawings I made were no excuse and I was regarded as a wandering lunatic."

—Maynard Dixon

Dixon sketched his boss Charles Lummis (left) in 1897. Maynard addressed Lummis as "Dear Pop" and "Dear Boss." Lummis called Dixon the "Kid." Lummis published magazines, including *Land of Sunshine* and later, *Out West*, and he championed Dixon's art and encouraged the Arizona-New Mexico trip. At Fort Mojave, Arizona Territory, Dixon paid each sitter a quarter and he used a soft lead pencil and white chalk. At right are just a few of the resulting portraits.

– COURTESY COLLECTION OF THE CALIFORNIA STATE LIBRARY AT SACRAMENTO –



Maynard Dixon, circa 1895, San Francisco, California

– COURTESY CALIFORNIA HISTORICAL SOCIETY, SACRAMENTO, CALIFORNIA –

– COURTESY COLLECTION OF THE UNIVERSITY OF ARIZONA MUSEUM OF ART, TUCSON –

Desert Journey, 1935, 48-x-72-inch oil on canvas

– COURTESY AMERICAN MUSEUM OF WESTERN ART, THE ANSCHUTZ COLLECTION, DENVER, COLORADO –

On the Cowboy Trail

In May of 1901, Maynard and his artist friend, Edward Borein, took off from Oakland on horseback, bound for Montana. Averaging 25 miles a day, they rode through Carson City and Reno, Nevada. From there they headed north into southeastern Oregon. They spent two months on isolated ranches, including the P Ranch, where Dixon made rapid pencil sketches. These gesture drawings are brilliant in their simple lines with dashed off detail done with precision and skill.

Maynard in his San Francisco studio, 1923, showing off his many artifacts collected from numerous trips across the West. Dixon was constantly seeking out authentic gear.

– COURTESY PRIVATE COLLECTION –

Sketches made in Oregon in 1901

– ULRIKE KANTOR COLLECTIONS FROM DONALD J. HAGERTY'S THE ART OF MAYNARD DIXON –

Roping a Palomino, 1908, gouache and watercolor

– COURTESY PRIVATE COLLECTION –

Saddle Stock
17-x-21-inch
watercolor
– COURTESY THE THUNDERBIRD FOUNDATION, MOUNT CARMEL, UTAH –

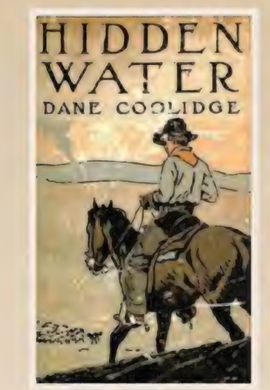
Maynard Dixon, painting in 1920, in an unknown Western location was photographed by Dorothea Lange.

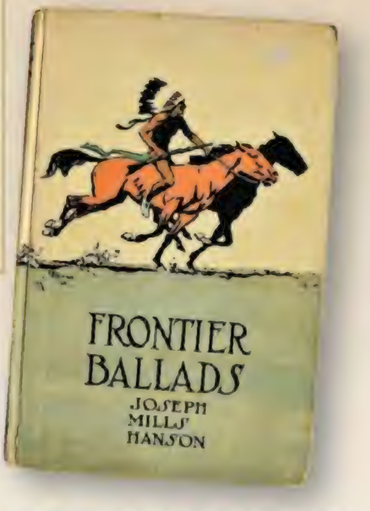
– ABOVE PHOTO OF MAYNARD DIXON PAINTING COURTESY PRIVATE COLLECTION/OPPOSITE, ALL BOOK AND MAGAZINE COVERS COURTESY MARK SUBLETTE'S "MAYNARD DIXON'S AMERICAN WEST," MEDICINE MAN GALLERY, TUCSON, ARIZONA –

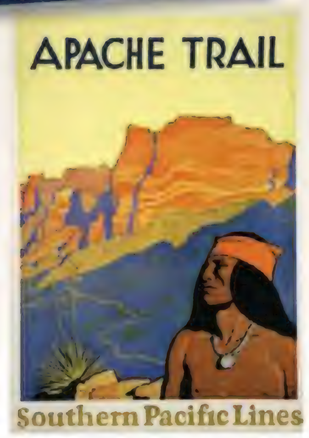
The Cover Boy

Over the span of several decades, Dixon's strong design sense and captivating artwork appeared on dozens and dozens of magazine covers and numerous book jackets (see the sampling on opposite page).

Dixon didn't shun modernist views in art. In fact, he resigned from the influential Bohemian Club in San Francisco because of the criticism of his modernist infusions into his artwork. Dixon was a progressive leader in the San Francisco art world in the 1920s. As Dixon's biographer, Don Hagerty put it, "Dixon believed in the sure inspiration of nature, but also made emphatic statements that championed abstract painting." This is exactly what gives his artwork power and why it resonates to this day.







The Muralist

During his career, Maynard Dixon painted between 25 and 30 murals. Two were on steamships that have been lost and several have disappeared through the years. In addition to murals at train stations in Tucson and Los Angeles, Dixon painted two huge murals for the Kit Carson Grill in San Francisco, California. Fortunately for preservationists, the murals were painted on canvas and then glued to the wall. Both murals have been saved and one of them is in the Western Spirit: Scottsdale's Museum of the West in Scottsdale, Arizona, and the other is at The Booth Museum in Cartersville, Georgia.

Maynard spent some time in New York and was successful there, but he didn't like how Western publishing and storytelling had become so exaggerated. He wrote to Lummis, "I'm being paid to lie about the West. I'm done with all of that. I'm going back home where I can do honest work in my own way."

Kit Carson with Mountain Men, 1935, 96-x-180-inch oil on canvas

– COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST/PHOTO BY LOREN ANDERSON PHOTOGRAPHY –

Kit Carson Grill menus

– COURTESY PAUL ANDREW HUTTON COLLECTION –

The Monumental Murals at the Kit Carson Grill

Near the end of 1935, Maynard landed two big mural commissions at the Kit Carson Grill in San Francisco's theater district. The first, ***Kit Carson with Mountain Men***, and the second mural, ***Red Butte with Mountain Men***, also covered an entire wall in the restaurant.

Distinctive teepee place mats were at each table and could be folded and mailed as a postcard. These unique items told the story of the murals that were the major attraction of the grill. The Kit Carson Grill closed (but fortunately its Dixon murals were saved) to be replaced by a string of new eateries. Today this prime space next to Union Square is occupied by the 398 Restaurant and Bar.

Red Butte with Mountain Men, 1935, 95-x-213-inch oil on canvas

– COURTESY BOOTH WESTERN ART MUSEUM, CARTERSVILLE, GEORGIA –

The Long Road to the Booth

In 2001 the Booth Museum in Cartersville, Georgia, was just getting off the ground when Executive Director Seth Hopkins was contacted by an art dealer out of Florida who offered two murals by Maynard Dixon done for the Kit Carson Grill in San Francisco. Originally, the two were to be sold together, but, according to Hopkins, the Booth chose ***Red Butte*** and then built one of the galleries around the painting, which measures a staggering 8 feet by 18 feet. Visitors often sit in front of it for long periods, studying the scale and the details. They say it's worth flying across the country just to see it. In person you can make out every single horse in the long procession.

Earth Knower, 1934, 40-x-50-inch oil on canvas

– COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA. GIFT OF DR. ABILIO REIS. A59.72.1 –

The Fine Artist

Maynard Dixon earned his spurs on several fronts. He did his due diligence (see the Wandering Lunatic, page 68), he escaped the ghetto of being labeled an "illustrator" and he showed his skill on a couple dozen monumental murals. But, more importantly, he blew the roof off of Western art and took the genre to a new and modern level that Remington and Russell did not. As Dixon himself put it, "The artist's job, as I see it, is to try to widen people's horizons—show them the wonder of the world they live in." You might make a case that there are better painters, but in the end, Maynard Dixon is the West's greatest artist. He made the transition to modern art with integrity and authenticity.

Oh, and he had sand.

Edith Hamlin and Maynard Dixon
by Chuck Abbott
Tucson, Arizona, 1940

– COURTESY "MAYNARD DIXON'S AMERICAN WEST," MEDICINE MAN GALLERY, TUCSON, ARIZONA –

Black Weasel, Browning, Mont., 1917, 18-x-12-inch oil on canvas

– COURTESY TIA COLLECTION, SANTA FE, NEW MEXICO –

"The melodramatic Wild West idea is not for me the big possibility. The nobler and more lasting qualities are in the quiet and most broadly human aspects of western life."

–Maynard Dixon

Maynard Dixon, Painter of the Desert
by Edith Hamlin, 1940
25-x-30-inch oil on canvas

– COURTESY COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA. GIFT OF THE ARTIST. A88.40 –

THE THUNDERBIRD RESURRECTED

Twenty-five years ago, I sat in a quiet room at what was then known as the Gene Autry Western Heritage Museum. For two productive, intriguing days I served as a witness, prompter and eventually editor of the outpouring from the two others who occupied this small space—John and Daniel Dixon. At the end of the 48-hour marathon, I thought I knew their famous father. That was until I read Mark Sublette's *Maynard Dixon's American West: Along the Distant Mesa* (Maynard Dixon Museum, $95). Other titles have covered this prolific artist, including a pair of coffee table books of note. Sublette's latest entry into the field surpasses them all. Magnificent color reproductions, a well-researched narrative and excellent design elevate this 525-page masterpiece into a work worthy of one of America's greatest artists.

–John Langellier, editor of
The Thunderbird Remembered: Maynard Dixon, the Man and the Artist

BY MONTY MCCORD

IDAHO BILL

THE TRUTH BEHIND THE LEGEND OF BARNEY "IDAHO BILL" PEARSON

Welcome to the legendary world of Barney "Idaho Bill" Pearson—rancher, bronco buster, wild animal hunter, showman and friend of Buffalo Bill, Wild Bill, Pawnee Bill, Billy the Kid, Deadwood Dick, Luther North, Theodore Roosevelt and President Calvin Coolidge. He was crushed by a horse, jailed for murder, sued for wrongful death and divorced by his unfaithful wife. A natural showman, he never let the truth get in the way of a good story.

As a kid, I used to stare longingly at a certain Colt Single-Action Army .45. The old revolver was mounted behind glass, safely away from my sweaty little hands, among the firearms collection at the Hastings Museum. A fine old Colt always demands attention, but it was the inscription on the ivory grip that fired my imagination: *From Buffalo Bill to Idaho Bill 1916*. We all know who Buffalo Bill was, but who was Idaho Bill? Here's the story of man who was called many things, not the least of which was colorful.

Bonde R. Pearson, pronounced "Boonduh," was born in Sweden in 1868. He was four when his family immigrated to America. In December 1872, father Knut settled the family southeast of Hastings, Nebraska, near the old Oregon Trail.

Bonde had a natural talent with horses, making it easy for Knut to teach him how to ride as a youngster. He left home at age eleven to work on a ranch in Kansas near the Republican River. He spent the following three years working on a ranch near Fort Kearny, Nebraska, where he helped break horses. In the 1880s, 15-year-old Bonde, by then called "Barney," worked on J.H. Bart's Hat Ranch near Pocatello, Idaho.

In his trademark pose for photographers, Idaho Bill rears his horse.

– COURTESY MONTY MCCORD COLLECTION –

In the meantime, Knut added to his landholdings by purchasing a small ranch in the Snake River Valley of Idaho, perhaps on the recommendation of his son. Apparently, the elder Pearson was concerned that his son would fall in with those who "threw a long loop." He promised Barney an overseas trip if he would manage the Idaho ranch until cattle went to market that fall of 1886.

Although he had a reputation as a first-class bronc rider, Barney had less success riding the ocean waves on a ship. "I kept losing my temper, along with my meals, until I got used to it," he said later. He walked the streets of Paris in his untrimmed hair, goatee, Stetson, boots and holstered six-shooter. Even though he was relieved of his revolver by a local gendarme, he kept the gun belt on. "I guess the Frenchies was scared I'd get a wild hair in the butter and drop one of them! Maybe even thought I'd scalp one of them, who knows?" Barney reported. Pearson hired on with various American cowboy exhibitions traveling Europe, but in 1887, there being no place like home, he re-crossed the Atlantic in a tramp steamer.

Back in Nebraska, Barney became a renowned horse-breaker and dealer in bad broncs which he rented to cowboy contests. Pearson delivered the first horses to the Pueblo, Colorado, fire department. While in Pueblo, he met and married Sarah "Sadie" Tifty in May 1891. Daughter Millie was born later that year.

The family moved into Hastings so Barney would be closer to a rail shipping point for his horses. By the turn of the century, Barney, complete with boots and 10-gallon hat, was becoming well known in the West. When he became known as "Idaho Bill" is unknown, but perhaps he patterned himself after friend, William F. Cody, since Buffalo Bill's Wild West

This classic studio portrait shows inveterate showman Idaho Bill, who was a friend of Buffalo Bill.

– ALL IMAGES COURTESY ADAMS COUNTY NEBRASKA HISTORICAL SOCIETY UNLESS OTHERWISE NOTED –

In this photograph, date unknown, Pearson (center) is mounted on the shorter paint horse at Idaho Bill's show in Holdrege, Nebraska.

performed in Hastings six times between 1886 and 1915.

Barney's business of supplying broncs to rodeos and Western exhibitions was successful, but he decided to produce the exhibitions himself with hired hands. His first big show was in the Tatersall Armory in Chicago. He offered prizes of a 1,000-dollar and a 500-dollar bill to any cowboy to ride his worst bronc.

In 1902, he sold a carload of horses to Hastings stockman and livery employee Walter McCulla. To celebrate the sale, McCulla was a dinner guest of Barney and Sadie. Later the same year a bronco fell on Barney at an El Paso rodeo. He asked McCulla to look after his horses while he recuperated. McCulla did even more than that. Barney soon learned that Sadie had been seen with him late at night. She filed for divorce in 1903, but she and Barney reconciled before going to court.

Barney continued to find McCulla with Sadie and he even complained to Mrs. McCulla. Soon after, Hastings police broke up a fight between the two men, with McCulla being hauled off to the calaboose for assault and carrying a pistol. The affair continued, however. Finding the two together yet again, at the business end of his six-shooter, Barney forced McCulla on his knees, to swear to end the relationship.

Stepping off the train late on the night of July 28, 1906, Barney walked to his home, where he saw a party in progress. McCulla was there. Infuriated, he retrieved a shotgun from his father's home nearby, and asked a local reverend to accompany him to his house. While the reverend tried looking into a window, Barney went to a big window at the rear of the house. He brought the shotgun up and fired through the glass. McCulla nearly went down but caught himself and ran out the front door. He soon collapsed and was helped to the nearby home of attorney M.A. Hartigan.

Police were called to the Pearson home to investigate. They were well aware of the ongoing affair. Sadie was less than truthful with them when asked who was at the party. They observed a partially empty beer box near the blown-out north window and the damaged front door and furniture.

The policemen were soon summoned to Hartigan's house where Dr. C.V. Artz treated McCulla. It didn't take Sherlock Holmes to connect McCulla's wounds with the shooting at the Pearson home, and Barney became the prime suspect. The next morning Barney found himself in the Adams County jail. The charge of "maliciously shooting with intent to kill, wound or maim" had to be dropped when Walter McCulla succumbed to his wounds. He died that afternoon with his wife and four children at his side. Barney was then charged with murder.

While waiting for the trial, Barney was sued by McCulla's estate for $5,750 in damages. Sadie had filed for divorce claiming that he was unmindful in his duties as a husband, and on one occasion pointed his revolver at her face and threatened to kill her. Out on bond, Barney was shot at late one night behind his house as he stabled his horse. Neighbors heard the shot, but neither Barney or Sadie would comment.

A verdict of not guilty was brought after a second trial in May 1907. Barney "Idaho Bill" Pearson was a free man. Back to work, he supplied 19 "outlaw" horses to an exhibition held at the Chicago Coliseum. Barney's largest rodeo production was held in Dewey, Oklahoma, in 1912, where he met Will Rogers. The two would meet again in 1932, when both were asked to speak at the Adventurers Club of Los Angeles.

Barney R. "Idaho Bill" Pearson made regular appearances at the annual Cowboys' Reunion at Las Vegas, New Mexico.

Idaho Bill attended a reunion of old plainsman at Norfolk, Nebraska, on June 16, 1927, with (l.-r.): Maj. Gordon W. "Pawnee Bill" Lillie, Capt. Luther H. North, Richard W. "Deadwood Dick" Clarke, William F. "Evil Spirit" Doc Carver, Barney R. "Idaho Bill" Pearson and Dr. Richard J. "Diamond Dick" Tanner.

During a campaign visit to Hastings in 1912, Theodore Roosevelt noticed Idaho Bill and waved him to his car. He'd met Barney at Cheyenne and never forgot him. T.R. insisted that he ride to the train station with him.

In Chicago, Barney made connections with the Essanay Film Company, which was founded in 1907 by George Spoor and Gilbert "Broncho Billy" Anderson. The company hired Pearson, the owner of Idaho Bill's Cheyenne Frontier Exposition and filmed his performers to provide realism for their 1908 film, *The James Boys in Missouri*.

Within ten years, Barney was lassoing wild animals to sell to zoos around the country. In 1920, he was very noticeable while driving his Model T in Omaha with a bear eating lemon stick candy in the back seat. The stunt provided him with several lecture appearances in the city.

During July 1931, an El Paso, Texas, newspaper reported that Idaho Bill was visiting again and stated, "He carries a .45 Colt pistol given him by Buffalo Bill..."

During World War II, Idaho Bill used his showman skills to help boost sales of war bonds. By then he traveled in style in a Cord convertible and a Lincoln Zephyr.

Barney was living in Los Angeles when he died on November 28, 1942. His daughter, Millie, returned his body to Hastings for burial in Parkview Cemetery, right beside his ex-wife Sadie. Matching, modestly appointed headstones mark their graves.

Barney "Idaho Bill" Pearson probably didn't know Wild Bill, as he was killed when Pearson was eight. He probably didn't know Jesse James or Billy the Kid, either. But, like his father's homestead, most of Pearson's claims proved up, and then some—leaving us with another rich bite of Western history.

Monty McCord is the author of *Calling the Brands-Stock Detectives in the Wild West*. This article is excerpted from the author's book manuscript, *Idaho Bill*.

Rosa Bonheur painted Col. William F. Cody on his horse, Tucker, at the encampment of Buffalo's Wild West in Paris in 1889.

– COURTESY WHITNEY WESTERN ART MUSEUM, BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, GIVEN IN MEMORY OF WILLIAM R. COE AND MAI ROGERS COE, 8.66 –

BY STEVE FRIESEN

A MATCH MADE IN PARIS

FAMED FRENCH ARTIST ROSA BONHEUR'S FASCINATION WITH BUFFALO BILL AND HIS WILD WEST INSPIRED A FRIENDSHIP AND ARTWORK FOR THE AGES.

LIKE many Europeans of her era, Rosa Bonheur was fascinated with the American West. She studied George Catlin's sketches, corresponded with Albert Bierstadt, and collected photos from William Henry Jackson. When Buffalo Bill's Wild West arrived for its performances in Paris in 1889, it became a high point of her life. For the next decade she spoke frequently about it, and when she died in 1899 the newspapers mentioned her connection to Buffalo Bill.

At the time of Buffalo Bill's visit, the most famous living painter in Europe was not Claude Monet, Henri Toulouse-Lautrec or even Vincent Van Gogh. It was Rosa Bonheur, who was known for her animal paintings. *The Horse Fair*, the title of which describes what it depicted, was considered her best work and helped earn her a place in the French Legion of Honor…the first woman so honored. She even had a menagerie of animal "models," both living and dead, at her chateau near Paris. But it was her visits to Buffalo Bill's Wild West that inspired her to produce some of her only images of people.

She was particularly captivated by the Lakota Indian performers with the Wild West, spending hours observing them before sitting down to make sketches. She did paintings of Red Shirt and Rocky Bear, who were leaders of the 90-person contingent of Indians with the show. Altogether, Bonheur produced over 50 paintings and sketches of the Wild West. She spent so much time at the show that Buffalo Bill's publicist John Burke later said, "The rest of her works will undoubtedly be tinctured with the influence produced by our Wild West." He was correct; the visits to the Wild West injected new enthusiasm into her work, with later sketches and paintings of Indians, buffalo and American mustangs.

Newspapers in Europe and the United States focused their attention on the intersection of the two personalities, one an artist and the other a frontiersman. Not only did Bonheur spend time at the Wild West, she invited Buffalo Bill to her chateau outside of Paris and created one of her masterpieces, a portrait of Buffalo Bill on his horse, Tucker. When they learned she would be painting Buffalo Bill, some newspapers even mused that he had undoubtedly lost some of his color while in "civilization," and probably needed a fresh coat of paint to bring back his frontier personality.

Bonheur's painting of Buffalo Bill was presented to Cody as a gift in return for his allowing her free rein to paint at his Wild West. Perhaps because of her fame and the friendship they shared, Cody prized the painting. In 1891, when he learned his home in North Platte, nicknamed Welcome Wigwam, was on fire, he telegrammed his wife, Louisa, "Save Rosa Bonheur's picture, and the house may go up in blazes."

Publicity for Buffalo Bill's Wild West capitalized on Rosa Bonheur's fame as an artist. Posters for the show not only featured the painting, they depicted her creating it. Despite the assertion that the posters were exact reproductions of Bonheur's painting, there was a subtle and somewhat mysterious change. The posters faithfully reproduced every aspect of the painting except Buffalo Bill's face. While Cody's facial features are rough and almost blurred in Bonheur's painting, they are clear and detailed on the posters. Another artist had clearly changed the painting. That may have been Western artist Robert Lindneux, who knew Cody and painted him several times. Two of his paintings of Buffalo Bill, signed "Robert Lindneux après Rosa Bonheur," are remarkably similar to the

In recognition of her artistic achievements, Rosa Bonheur was the first woman inducted into the French Legion of Honor. Bonheur first received the Cross of the Legion of Honor from Empress Eugénie in 1865, and then in 1897 she received the higher order of Officer of the Legion of Honor from President Sadi Carnot.

– COURTESY JAMES WOJTOWICZ COLLECTION, MCCRACKEN RESEARCH LIBRARY, BUFFALO BILL CENTER OF THE WEST, CA. 1865, MS327, MS327.01.03.001.01 –

images used on the Wild West posters. Cody may have recognized the mastery and value of the Bonheur painting but for some reason, perhaps vanity, he chose to have it modified.

Even though she was referred to as "The Great Bonheur" in American newspaper articles in the 19th century, Rosa Bonheur is nearly unknown in the United States today. Despite her fame, she was eventually eclipsed by the Impressionists. But Buffalo Bill's Wild West captured the imagination of people throughout Europe, and it was Bonheur who put it on canvas. And of all the many paintings she did in Europe before and after 1889, her single painting of Buffalo Bill, Western legend and mythmaker, has become her most powerful public legacy.

The best-known member of a family of artists, Rosa Bonheur rose to prominence in the art world with the 1852 completion and showing of her 96¼-inch-x-16 foot 7½-inch oil-on-canvas masterpiece *The Horse Fair*.

– COURTESY METROPOLITAN MUSEUM OF ART, NEW YORK, NEW YORK, GIFT OF CORNELIUS VANDERBILT, 1887, 87.25 –

Steve Friesen is the author of *Buffalo Bill: Scout, Showman, Visionary* and is the retired director of the Buffalo Bill Museum and Grave. Ongoing research on Cody and his friends led Friesen to Bonheur's chateau in 2018.

A seated Rosa Bonheur poses in front of Buffalo Bill's tent during the Wild West's 1889 appearance in Paris. Rocky Bear, Buffalo Bill (both to Bonheur's right) and Red Shirt (to Bonheur's left), were subjects of paintings made by her that year.

– COURTESY WILLIAM F. CODY COLLECTION, MCCRACKEN RESEARCH LIBRARY, BUFFALO BILL CENTER OF THE WEST, MS 006, P.6.0367 –

BY CHRIS ENSS

The Last Days of Kate & Doc

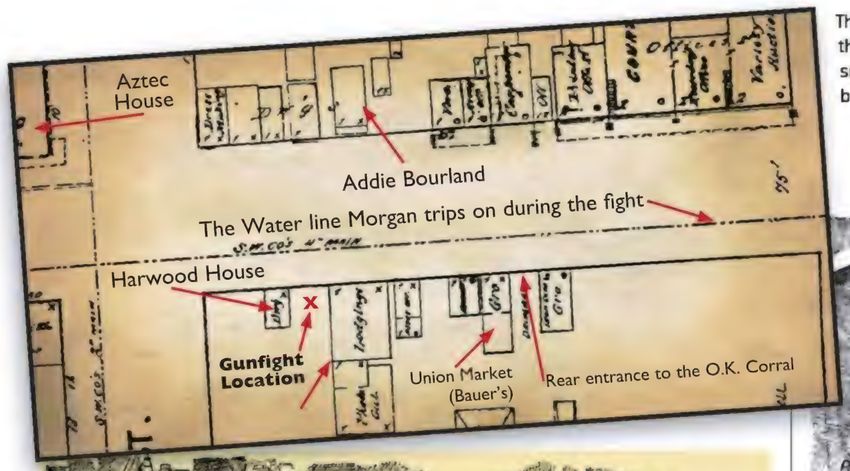
Kate "Big Nose" Elder recalls her final, violent days with Doc Holliday, the Earps and the Cow-boys in the Arizona Territory town of Tombstone.

Kate Elder was a working girl. Throughout most of her young life, she was employed as a soiled dove—a woman of ill fame, a sporting gal, a prostitute. It was Kate's relationship with John Henry (Doc) Holliday that brought her notoriety and lifted her out of the role of a mere courtesan to that of common-law wife to the well-known gambler, gunfighter and dentist.

Kate's story of her life on the frontier as a soiled dove, and her time with one of the West's most recognizable characters, has value. She was in her eighties when she dared to recall all that had transpired since she'd left Hungary, where she was born, up to the events preceding the historic gunfight near the O.K. Corral. Kate claims to have witnessed the famous gun battle in October 1881. What she said happened between she and Doc leading up to the incident, and what transpired afterwards with outlaw John Ringo, adds another controversial layer to the historic event.

Was Kate "Big Nose" Elder (inset) with Doc Holliday in Tombstone during the Earp-Cow-boy troubles that led up to the deadly shootout of October 26, 1881? Kate said she was, but after the gunfight she left town and never returned.

PAINTING "THE LAST DAYS OF KATE & DOC" BY BOB BOZE BELL, PHOTO OF KATE ELDER AND ALL OTHER ART BY BOB BOZE BELL, PHOTOS/MAPS COURTESY TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED



The Sanborn map (left) was executed in the summer of 1882. It clearly shows a small house west of Fly's. This appears to be at odds with the drawing (below left).

Wyatt Earp (above) stands to the right, slightly behind his brother Virgil, and remains at the northwest corner of Fly's lodging house for most of the fight. Behind him we can see Kate peering through the lodging house window. She relates, "This lady friend [Mrs. Fly] and I went to the side window, which faced the vacant lot. One shot went through the window, just two panes above us. My friend left the window, but I stayed there until the fight was over."

THE MOMENT OF TRUTH—A MISDEMEANOR ARREST GONE AWRY

When the Earps and Holliday enter the narrow space between Fly's and the Harwood house they confront quite a crowd. In addition to Ike and Billy Clanton, Tom and Frank McLaury, there is Billy Claiborne (who is fading fast), Johnny Behan and Wes Fuller, who has come to warn Billy Clanton of the Earps' bloody intent. Unfortunately for Billy, Wes got sidetracked from his mission by Mattie Webb, a saloon owner and prostitute.

It was a chilly evening in mid-March 1881. Kate had traveled from Globe, Arizona, where she had a business, to Tombstone to see Doc. According to her, she made the trip at his request. Doc had taken up residence on Sixth Street in a small boardinghouse positioned between a funeral parlor and a winery.

Kate said that a holdup, in which driver Bud Philpot and a passenger were killed, occurred during her visit to Tombstone. One of the four suspects in the stage robbery and the double killing was William Leonard, one of Doc's friends he had met in Las Vegas, New Mexico. When Leonard relocated to southern Arizona he fell in with a bad crowd and began robbing stages. It wasn't long before Doc was implicated in the crime. His friendship with Leonard, and a visit he had made to his home near Tombstone, made him look suspicious.

A group of outlaw cow-boys, including well-known Cochise County, Arizona, residents Ike Clanton, Pete Spencer, Frank Stillwell and Curly Bill Brocius, encouraged the rumor of Doc Holliday's involvement in the robbery. An article in the March 24, 1881, edition of the *Arizona Weekly Citizen* implicated Doc in the crime as well. Three of the robbers were headed to Mexico. "The fourth is at Tombstone and is well-known and has been shadowed ever since his return." Doc was furious. Many suspected him of taking part in the robbery, and that included Kate.

"I thought that after the holdup things looked very suspicious about the Earps and Doc," Kate recalled later. "Something tells me Doc was in with Wyatt, Virgil and Morgan in that affair. One night after we retired, Warren Earp came after Doc and said that Wyatt wanted to see him at his home. Doc was gone for almost two hours, and when he returned I could see that he was very much put out about something. He kept saying, 'the damned fool! I didn't think that of him.' And later he said, 'I have to get up early in the morning, but I will think about it.' This was after the holdup.

"In the morning, after we had our breakfast, Doc said. 'Well, I don't know what I am going to stack up against today. I am getting tired of it all.'"

BURNING THE MIDNIGHT OIL

When Doc arrives in Tombstone, there is no record of him practicing dentistry at all. Instead, he gambles full-time, often with Kate standing over his shoulder. The two of them are inseparable for periods of time. Other times they need to be separated.

Kate knew he was referring to the fact that several people believed he was one of the men who robbed the stage. She tried to convince Doc to leave town with her, but he refused. "Wyatt Earp had a powerful influence over Doc," Kate noted years later, "which I came to realize when I could not overcome that influence and induce Doc to return to Globe with me."

By the beginning of April 1881, Kate had left Tombstone and traveled back to her business in Globe. According to Kate, Doc sent for her a second time in June 1881. Doc invited Kate to spend Independence Day with him, and she happily accepted. Kate and Doc were reunited just before the holiday, but their time together was less than civil. His tuberculosis, which had been somewhat in remission when they lived in New Mexico, was now causing coughing fits that brought up blood. To deal with the aggravation, Doc drank to excess. Kate drank right along with him. The pair was not shy about arguing in public. The fight the couple had on July 4 ended in name-calling and cursing. Angry and crying, Kate staggered to the room she shared with Doc. The plan she had to sleep until she was no longer intoxicated was interrupted when John Behan stopped her before she reached the hotel.

According to Kate, "Sheriff Johnny Behan took me to Judge Spicer's Justice of the Peace office, and the judge put me through the third degree. He asked me about the Earps and Doc Holliday. How did Doc act the evening of the holdup? He was referring to the stage holdup where Bud Philpot and a passenger were killed. Did the youngest or which one of the Earps came to me for Doc's rifle? Did Doc change his clothes that afternoon and what did Warren Earp say, if anything? How long had I known the Earps?

"Then suddenly he asked me, 'Are you sure that Doc Holliday was with the Earps at the holdup?'

"Then I told the judge I was positive of nothing and would not swear to anything Spicer said. He felt sure that the Earps and Holliday were in that holdup. I asked him why he did not question Mattie [Blaylock] and Alice Earp, that he knew Morgan Earp was the Wells Fargo messenger on that stage. The judge then got out of patients [sic] with me and threatened me. I said, 'I can't tell you any more.'"

Once Kate sobered up she wasted no time walking back any statements she might have made about Doc that implicated him in the stage robbery and death of two people. She insisted she was coerced into reporting anything negative about Doc. All murder charges against Doc were dismissed on July 9. The judge reviewing the case determined there was no evidence to show Doc had a part in the crime.

Kate planned to leave town as soon as she knew Doc was out of harm's way. She was aware she wasn't wanted in Tombstone. "It was after that," Kate noted later, referring to her arrest by Virgil Earp, "Wyatt

Earp became anxious to get rid of me. Several days later [once she was released] a gambler named J. M. Nichols, also known as Napa Nick, invited me to go for a buggy ride with him, but I declined. Mattie Earp, Wyatt's wife, later told me in Globe that I was lucky in refusing the buggy ride, as Napa Nick had instructions to get rid of me in some lonely canyon."

Sometime between late August and September 9, 1881, Kate and Doc reunited and traveled to Tucson to enjoy some time together. It wasn't until late October that one of the Earps tracked down the couple at a popular saloon on Meyer Avenue in Tucson. According to Kate, on October 25, 1881, she was standing behind Doc watching him deal cards when Morgan Earp arrived on the scene. "The day before the fight took place in Tombstone, Wyatt sent Morgan to Tucson to tell Doc that he was wanted in Tombstone the following day," Kate said later. "Morgan found us at Congress Hall where Doc was trying his luck at [the] faro bank. He took Doc aside and delivered the message from Wyatt.

"Then Doc came to me and told me that he would take me to our hotel, as he had to go back to Tombstone, but that he would come for me later on. I would not have it that way, though, and told him that if he was going to Tombstone I was going with him. We left on a freight for Benson and from there drove to Tombstone in a buckboard. Doc and I had a room in the building owned by Mr. and Mrs. Fly, who also had a photograph gallery there. It was on Fremont Street next to the back entrance of the O.K. Corral. We got to the room after midnight. Doc left me there, he and Morgan going away together."

Doc and Morgan set off for the Alhambra Saloon, where Wyatt was waiting for them. Wyatt informed Doc of the difficulties he had with Ike Clanton. He told Doc about those difficulties and warned him to be on his guard.

Doc turned his attention to playing cards and drinking whiskey. He didn't give the matter much thought until he ran into Ike at the restaurant adjacent to the saloon. It was after one in the morning, and Doc was less than sober. He cursed at Ike, which started a verbal sparring between the two. According to Ike Clanton, Doc called him a "damn son-of-a-bitch" and told him to "get his gun out." Ike indicated in his eyewitness account of the matters leading up to the street fight that he left the eatery after his encounter with Doc. He noted that Morgan was watching the pair verbally abuse one another and that Morgan had his hand on his pistol. Seeing he was outnumbered, he left the building knowing that war between the Earps, Holliday and the cowboys was on the horizon.

"After the fight was over, Doc came in, and sat on the side of the bed and cried and said, 'Oh, this is just awful–awful.'"

–Big Nose Kate

"Doc and Ike Clanton had some words in a restaurant," Kate recalled about the events of the first night she returned to Tombstone in late October 1881. "In the morning Ike Clanton came to Fly's photograph gallery with a Winchester rifle. Mrs. Fly told him that Doc was not there. Doc was not up yet. I went to our room and told Doc that Ike Clanton was outside looking for him and that he was armed. Doc said, 'If God lets me live long enough to get my clothes on, he shall see me.'

"With that he got up and dressed. Going out he said, 'I won't be here to take you to breakfast, so you had better go alone.' I didn't go to breakfast. I don't remember whether I ate anything or not that day.

"In a little more than a half an hour the shooting began. This lady-friend and I went to the side window, which faced the vacant lot. There was Ike Clanton, young Bill Clanton, Frank McLowry [sic], and his brother Tom on one side, Virgil, Wyatt and Morgan Earp and Doc Holliday on the other. Before the first shot was fired, Ike Clanton ran and lost his hat and left his young brother and the McLowry boys to fight it out.

"I was at the side window looking on and saw the fight. Doc had a sawed-off shotgun. He fired one barrel, but after the first shot something went wrong. He threw the gun on the ground and finished the fight with his revolver. I saw him fall once. His hip had been grazed by a bullet. But he was on his feet again in an instant and continued to fire.

"Bill Clanton and the McLowry boys were killed. Morgan and Wyatt [She meant Virgil Earp.] were wounded. It's foolish to think a cow 'rustler' gunman can come up to a city gunman in a gunfight. After the fight was over, Doc came to our room and sat on the side of the bed and cried and said, 'Oh, this is just awful—awful.' I asked, 'Are you hurt?' He said, 'No, I am not.' He pulled up his shirt. There was just a pale red streak about two inches long across his hip where the bullet had grazed him. After attending to the wound, he went out to see how Virgil and Wyatt [She meant Morgan this time.] were getting along."

On October 29, 1881, a coroner's inquest was held, and a summary of the evidence was compiled. Doc Holliday and the Earp brothers were charged with killing the McLaurys and Billy Clanton. Doc and Wyatt were confined to the county jail.

While the inquest was being conducted, Kate befriended Johnny Ringo. Ringo was a hard drinker who had been indicted for one murder and had been involved in several others. Kate remained in the room she and Doc had shared at Fly's boardinghouse, and it was there that Ringo found her. Doc was residing at the Cosmopolitan Hotel while out on bail. Morgan and Virgil were staying at the Cosmopolitan recuperating, and their families were with them. Doc and Wyatt had decided to stay to protect them from any cow-boys who might sneak in and try to kill the brothers.

"I kept close to my room at Mrs. Fly's during the Earp-Holliday trial hearing before [the] justice of the peace," Kate recalled years later. "John Ringo visited me there twice. I gave him a tumble both times. The second time he visited me he advised me to leave the camp, but I told him I did not have enough money to go back to Globe, as Doc had lost all my money playing against faro while we were in Tucson." Kate also noted in 1935 that she had $100 at the time of the gunfight at the O.K. Corral and gave $75 of it to help with Doc's bail.

"Ringo said that some of the Clanton gang were watching for Doc to come to our room and intended to get him there," Kate added in her memoirs. "Ringo told me 'if I haven't enough money, here is fifty dollars.' So I left that evening.

"After the O.K. Corral fight, the Clanton and McLowry gang gave notice that they would get revenge on the Earps and Holliday. John P. Clum, who was mayor of Tombstone, was notified that he was on the list, and he left the camp. Virgil was the first they got. He was shot from ambush; the bullet failed to reach a vital spot, but he was laid up for a while with a shattered arm.

"Morgan was the next victim. At the time he was playing pool in the Palace Saloon. The back door of the place was half-glass, painted white. Someone scratched off enough of the pain [sic] to see through and fired through the door, killing Morgan. I understand that the killer was one of the Clanton gang by [the] name of Stilwell."

Kate left town in November 1881 before Doc's fate had been determined. She tended to her business in Globe and never again returned to Tombstone.

"The Last Days of Kate & Doc" is excerpted from **Chris Enss**'s soon-to-be-released book, *According to Kate: The Legendary Life of Big Nose Kate, Love of Doc Holliday* (TwoDot, 2019).

Fast Friends

How a night of gambling, grifting and girls-of-the-night ignited a historic friendship in Fort Griffin, Texas.

Wyatt Earp follows the gambling circuit to Fort Worth. On August 2, 1896, Wyatt will tell the *San Francisco Examiner* what happened to his newly found friends back in Fort Griffin. Let's let Wyatt tell the story:

"Doc Holliday was spending the evening in a poker game, which was his custom whenever faro bank did not present superior claims on his attention. On his right sat Ed Bailey, who needs no description because he is soon to drop out of this narrative. The trouble began, as it was related to me afterward, by Ed Bailey monkeying with the deadwood, or what people who live in cities call discards. Doc Holliday admonished him once or twice to 'play poker'—which is your seasoned gambler's method of cautioning a friend to stop cheating—but the misguided Bailey persisted in his furtive attentions to the deadwood. Finally, having detected him again, Holliday pulled down a pot without showing his hand, which he had a perfect right to do. Thereupon Bailey started to throw his gun around on Holliday, as might have been expected. But before he could pull the trigger, Doc Holliday had jerked a knife out of his breast-pocket and with one sideways sweep had caught Bailey just below the brisket.

"Well, that broke up the game, and pretty soon Doc Holliday was sitting cheerfully in the front room of the hotel, guarded by the City Marshal and a couple of policemen, while a hundred miners and gamblers clamored for his blood. You see, he had not lived in Fort Griffin very long, while Ed Bailey was well liked. It wasn't long before Big Nose Kate, who had a room downtown, heard about the trouble and went up to take a look at her Doc through a back window. What she saw and heard led her to think that his life wasn't worth ten minutes' purchase, and I don't believe it was. There was a shed at the back of the lot, and a horse was stabled in it. She was a kind-hearted girl, was Kate, for she went to the trouble of leading the horse into the alley and tethering it there before she set fire to the shed. She also got a six-shooter from a friend down the street, which, with the one she always carried, made two.

"It all happened just as she had planned it. The shed blazed up and she hammered at the door, yelling, 'Fire!' Everybody rushed out, except the Marshal, the constables and their prisoner. Kate walked in as bold as a lion, threw one of her six-shooters on the Marshal and handed the other to Doc Holliday.

"'Come on, Doc,' she said with a laugh.

"He didn't need any second invitation and the two of them backed out of the hotel, keeping the officers covered. All that night they hid among the willows down by the creek, and early next morning a friend of Kate's brought them two horses and some of Doc Holliday's clothes from his room. Kate dressed up in a pair of pants, a pair of boots, a shirt and a hat, and the pair of them got away safely and rode the 400 miles to Dodge City, where they were installed in great style when I got back home."

DOC DEALS FARO AS WYATT EARP LOOKS ON

It's Cee-gar City as Doc Holliday deals faro to a wary trio of gamblers who are "Bucking the Tiger." This could be Prescott, or Tombstone, or Tucson, or Las Vegas, or Dodge, or Fort Worth, or Fort Griffin or any of the stops in between. This is a scene that repeats itself countless times, with Holliday on either side of the table—Doc doesn't care, he deals faro and plays it, around the clock. Breathing the smoky, stale air night after night must do nothing to help his condition.

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"His whole heart and soul were wrapped up in Wyatt Earp...."

—Bat Masterson, describing Doc Holliday

– ALL ILLUSTRATIONS BY BOB BOZE BELL –

BY BOB BOZE BELL

Based on the research of
Gary Roberts and Jeff Morey

JULY 26, 1878

Eddie Foy is performing at the Comique Theatre in Dodge City, Kansas. In the packed house are Bat Masterson and Doc Holliday. Wyatt Earp is on duty as assistant town marshal, but he posts himself in front of the theater to hear Foy's act.

In his autobiography, *Clowning Through Life*, Foy recalled that night:

"It had come to be one of my jobs to call the figures for the old-time square dances which were the favorites at Dodge—'All balance left! Swing the right hand lady! Alamon right!'—whatever that may mean; I don't know to this day—and at intervals of twenty minutes or so, 'Balance all to the bar!'—a broad suggestion to everybody to buy a drink. We were going merrily on with the dance when suddenly, Bang! Bang! Bang! came a roar of eight or ten big pistols from the outer darkness, the crash of glass from our windows and shrieks from the women.

"Everybody dropped to the floor at once, according to custom. Bat Masterson was just in the act of dealing in a game of Spanish monte with Doc Holliday, and I was impressed by the instantaneous manner in which they flattened out like pancakes on the floor. I had thought I was pretty agile myself, but those fellows had me beaten by seconds at that trick."

It was sometime during this period that the defining moment between Doc Holliday and Wyatt Earp happened. Wyatt remembered that, "It wasn't long after I returned to Dodge City that his [Holliday's] quickness saved my life. He saw a man draw on me behind my back. 'Look out, Wyatt!' he shouted, but while the words were coming out of his mouth he had jerked his pistol out of his pocket and shot the other fellow before the latter could fire.

"On such incidents as that are built the friendships of the frontier."

Stuart Lake's book has Wyatt being held at bay by a hoard of woolly Texans. Critical historians have doubted the incident occurr ed because Lake's hyperbolic account wasn't validated by the papers. However, an item in the August 20, 1878, *Globe* may be a garbled account of the incident:

"It appears that one of the cowboys, becoming intoxicated and quarrelsome, undertook to take possession of the bar in the Comique. To this the barkeeper objected and a row ensued. Several cattle men then engaged in the brawl and in the excitement some of them were bruised on the head with six-shooters. Several shots were accidentally fired which created general confusion among the crowd of persons present. We are glad to chronicle the fact that none were seriously hurt and nobody shot."

On August 17, 1878, Wyatt along with Jim Masterson bruise a few Texas heads with their six-shooters, again at the Comique Theatre. The *Globe* newspaper is not appreciative of the officer's efforts" "We...cannot help but regret the too ready use of pistols in all rows of such character and would like to see a greater spirit of harmony exist between our officers and cattlmen..."

The newspaper knew which side its bread was buttered on.

The Dodge House

When Doc arrives in Dodge, this is where he stays. The town is awash with drovers fresh off the long drives from Texas. While Doc perfunctorily offers his services as a dentist, the gaming rooms provide him with his real income.

> *"I am a friend of Doc Holliday, because when I was city marshal of Dodge City, Kansas, he came to my rescue and saved my life when I was surrounded by desperadoes."*
>
> **—Wyatt Earp**

Aftermath: Odds & Ends

In February of 1878, Ed Schieffelin and Richard Gird locate the "Graveyard" mine and discover a lode that assays $15,000 to the ton and immediately name the mine, "The Lucky Cuss."

By the middle of 1879 Dodge City has lost its zip and the Earps and Holliday head west. Doc lands in Las Vegas, New Mexico Territory, where later he and Kate are picked up by Wyatt, his brother James and and their family wagon train en route to pick up Virgil and Allie Earp in Prescott, Arizona Territory.

On November 1, 1879, several wagons and fifteen head of thoroughbred horses reach Prescott. Wyatt convinces Virgil to sell his sawmill and quit his job as deputy sheriff to join the new family venture. Doc is with Kate Elder and the two stay behind as the Earps go on to the new mining mecca in southern Arizona—Tombstone.

On November 29, 1879 the Earp wagon train arrives in Tombstone. Every house is taken so the Earps rent a one-bedroom adobe on Allen Street. It has no floor, just hard packed earth, and rents for $40 a month.

Legend says Doc and Kate stayed behind in Prescott because Doc got on a lucky streak at the gaming tables. According to Kate, "Doc received a letter from Wyatt Earp stating that Tombstone was very lively and that Doc could do well there, as there was no dentist there." Doc and Kate head for the boomtown but Kate leaves Doc at Gillette saying, "If you are going to tie yourselves to the Earp brothers... I am going to Globe." She did.

Recommended: *The Illustrated Life & Times of Doc Holliday* by Bob Boze Bell, Two Roads West publishing.

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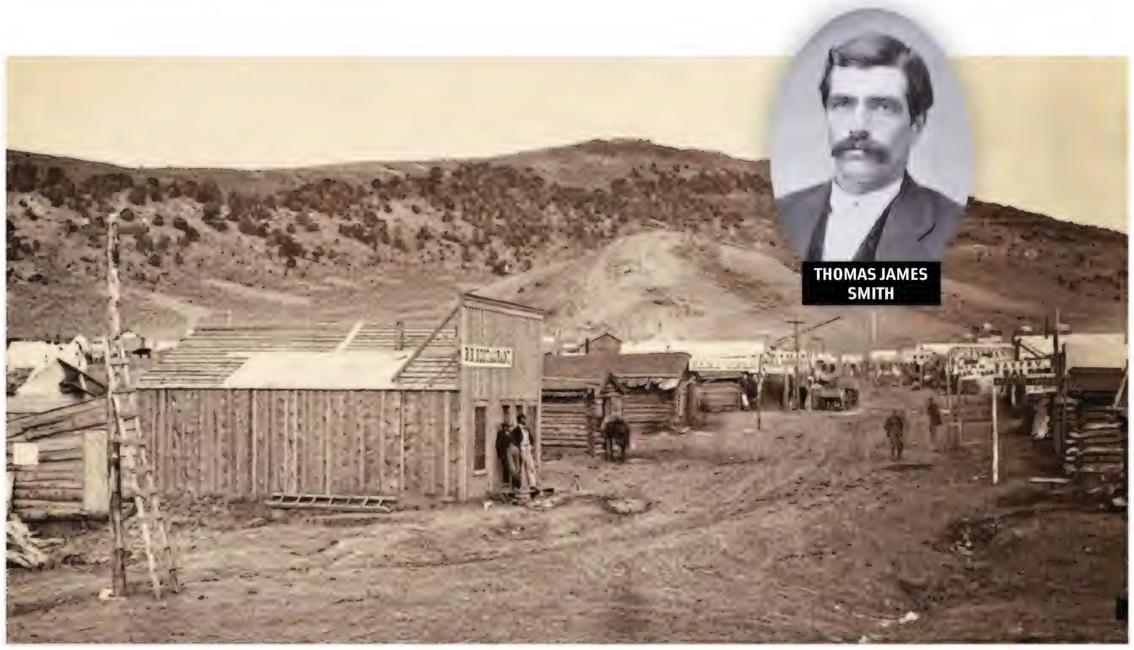
TRUE WEST

BY JOHNNY D. BOGGS

Abilene's Man with a Star

Explore the Great Plains from Wyoming to Kansas and discover the truth behind the stories of legendary Western lawman "Bear River" Tom Smith.



"Bear River" Tom Smith (inset) came west to the Wyoming Territorial town of Bear River City (above) to work for the Union Pacific Railroad. Today, the hell-on-wheels rail town, where Smith was involved in a major riot, is a ghost town.

– ANDREW J. RUSSELL, COURTESY BEINECKE LIBRARY, YALE UNIVERSITY –

James Butler "Wild Bill" Hickok gets his likeness everywhere in Abilene, Kansas, where he served as lawman in 1871.

But his predecessor, Thomas James Smith, while not completely forgotten, is certainly overshadowed—even if Smith earned more respect from locals, and Texas cowboys, than that "Prince of Pistoleers."

Following "Bear River" Tom Smith is no easy task.

Most believe he hailed from New York City. In 1904, C.C. Kuney, police magistrate during Smith's tenure in Abilene, had "a faint impression" that Smith served in the 69th New York Infantry during the Civil War. But Kuney, in that letter to *The Abilene Chronicle*, was certain that Smith had left New York for Montana, "where he followed mining" and wound up as a lawman on "some of the worst towns" along the Union Pacific's lines.

Smith might have been born in 1840 in New York City, where he became a boxer and a lawman before heading westward. He found work on the Union Pacific Railroad, which took one Tom Smith to the now-vanished hell-on-wheels called Bear River City, which sprang up roughly ten miles southeast of present-day Evanston, Wyoming (Unita County Museum).

In November 1868, UP graders rioted at Bear River City. Legh R. Freeman, a virulent ex-Confederate publishing a virulent newspaper, *The Frontier Index*, called for three accused murderers to be lynched. Instead, a mob attacked the jail, freed at least one prisoner, burned down the jail and torched the newspaper office. Troops from Fort Bridger brought order to what was left of the town. Some accounts say that Smith helped put down the riot, but contemporary sources called Smith "a most desperate character" who led the riot. In December, Salt Lake City's *Deseret Evening News* reported that Smith was sent to the penitentiary in Salt Lake (today's Sugar House Park). Or, if you buy Herman Francis Reinhart's *Recollections*, Smith "was smuggled onto the stage and run in towards Salt Lake City by some of his city friends."

The late historian Joseph G. Rosa wasn't even sure if Bear River's Tom Smith was Abilene's Tom Smith. But ex-Abilene Mayor T.C. Henry wrote in 1904: "I did not understand at that time why [Smith] should be leading rioters, and I have never fully cleared up that. …I do know, however, that whatever part Smith played in those riots was to his credit."

While on the trail of Tom Smith, enjoy a relaxing respite along the Bear River Greenway (right) in Evanston, Wyoming.

– COURTESY WYOMING OFFICE OF TOURISM –

The first cattle drives reached the Kansas & Pacific Railroad's railhead (left) in Abilene in 1867. Four years later Bear River Tom Smith was hired as the marshal in the crime-ridden cowtown—a decision that would ultimately lead to him being killed in the line of duty.

– COURTESY KANSAS TOURISM –

The Evanston Union Pacific Depot was built in 1900 and was restored in 1991. The building is on the National Register of Historic Places and considered one of the most significant architectural structures in the southwestern Wyoming town.

– JOHNNY D. BOGGS –

The Dickinson County Historical Museum's exhibits honoring the role of James Butler "Wild Bill" Hickok in the settlement of Abilene include a bronze bust (above) and one of the pistols he carried as Abilene's marshal (inset).

– PHOTOS COURTESY KANSAS TOURISM –

Smith wound up in Kit Carson, Colorado, where he was serving as marshal— at least that's what Smith said when he applied for the marshal's job in 1870. He got rejected. Abilene went with "home talent," which wasn't talented at keeping peace in a hell-raising cattle town. So Henry sent for Smith, then in Ellis, Kansas, and Smith took the job that spring (he also served as under-sheriff). His salary was $150 a month—later bumped to $225—plus a percentage of fines collected.

Smith banned the carrying of firearms in Abilene's city proper, enforcing that law with his fists while riding a big horse named Silver Heels. "Whenever he would find a man still armed and violating the ordinance," Stewart P. Verckler wrote in *Cowtown–Abilene*, "the Texan was likely to find himself held by the scruff of his collar with his feet dangling, as Smith relieved him of his side arms."

Later stories told of Smith bare-knuckling ornery Texas cowboys into seeing the error of their ways. Pretty good for a soft-spoken, slender, devout Catholic who stood under six feet tall. Peace came to Abilene—as peaceful as cowtowns could get—and Smith received a commission as a deputy U.S. marshal.

In late October, Andrew McConnell killed John Shea on Chapman Creek. McConnell turned himself in, and Moses Miles testified that the killing was in self-defense, so McConnell was released. Neighbors, however, suggested that Shea, who left behind a widow and three children, was not the aggressor. So Dickinson County Sheriff James McDonald asked Smith to go with him to bring in McConnell.

It's no surprise that what happened on November 2 still isn't clear. Resisting arrest,

Old Abilene Town is a living history center that hosts re-enactments and events throughout the year in honor of its rich heritage as a Chisholm Trail cowtown.

– JOHNNY D. BOGGS –

McConnell or Miles shot Smith in the chest. Smith was still fighting, so, the *Chronicle* reported, "Miles struck him on the head with a gun, felling him senseless to the ground, and seizing an ax, chopped Smith's head nearly from his body." At some point during the ruckus, McDonald fled.

"If the murderer is not caught and lynched forthwith," *The Kansas Weekly Tribune* of Lawrence opined after learning of Smith's murder, "it will be a disgrace to the locality."

On Friday, November 4, Silver Heels—riderless—followed the hearse, with a pair of revolvers, a gift to Smith from the city, in holsters hanging from the pommel.

Miles and McConnell were captured November 5. A change of venue sent them to Manhattan, Kansas. Seeking the death penalty, prosecutors refused to accept guilty pleas from both men, which would have meant life terms, and tried the pair separately. On March 18, 1871, Miles was convicted of second-degree murder and sentenced to 16 years in the state penitentiary. McConnell then withdrew his not-guilty plea, pled guilty to first-degree manslaughter and was sentenced to 12 years.

"Thus ends one of the most horrible tragedies that has ever occurred in the State," the *Chronicle* reported. "Twelve and 16 years in the penitentiary seem long periods, but the condemned ought to be thankful that they get off with even such sentences. Never during their natural lives can they atone for their great crime."

Miles was pardoned after serving six years; McConnell was released in 1881.

Abilene, of course, hired Hickok, who did things his own way—and paid a dear price when he killed gambler Phil Coe and, accidentally, his friend and deputy, Mike Williams, in 1871—and history left Smith in Hickok's shadows. Yet the lawman with fists and grit is far from forgotten in Abilene. The Dickinson County Museum honors him as much as it honors Hickok and hometown hero Dwight D. Eisenhower. But it took 34 years before Tom Smith got his due.

In 1904, the city of Abilene permanently memorialized its brave pioneer marshall, Thomas J. "Tom" Smith, with a bronze marker atop a red granite boulder in the Abilene Cemetery.

– JOHNNY D. BOGGS –

On May 31, 1904—"an ideal Kansas day," the *Chronicle* reported, the city of Abilene dedicated a new marker—a 4,480-pound red granite boulder from Oklahoma—at Smith's grave, honoring "the intrepid marshal of pioneer days who gave his life to uphold the dignity of the law." ★

Johnny D. Boggs's latest novel, *The Fall of Abilene* (Center Point Large Print), follows John Wesley Hardin and Wild Bill Hickok in 1871 Abilene, Kansas.

WIDE SPOT IN THE ROAD

EISENHOWER PRESIDENTIAL LIBRARY & MUSEUM

It's not out of the ordinary to find a Western movie or book discussion scheduled at the Eisenhower Presidential Library & Museum in Abilene, Kansas. After all, Americans liked Ike, aka Dwight D. Eisenhower. And Ike liked Westerns.

"Growing up in Abilene, Ike developed a lifelong fascination with the Old West and read Western fiction throughout his life," Spur Award-winning writer Preston Lewis said. "The night the D-Day invasion began, he retired to bed with a Western novel. When he died 25 years later in Walter Reed Army Medical Center, a stack of Westerns was by his side. Ike loved the action in Westerns and the eventual triumph of good over evil."

The Abilene complex includes an excellent museum, visitors' center, research library and the boyhood home of the supreme commander of the Allied forces in World War II, U.S. president from 1953-1961 and an honorary member of Western Writers of America.

The Eisenhower Home, Eisenhower Presidential Library & Museum
Abilene, Kansas

– JOHNNY D. BOGGS –

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GOOD LODGING: Best Western Dunmar Inn, *Evanston, WY*; **The Historic Plains Hotel**, *Cheyenne, WY*; **Mt. Sunflower Bed & Breakfast**, *Sharon Springs, KS*; **Abilene's Victorian Inn**, *Abilene, KS*

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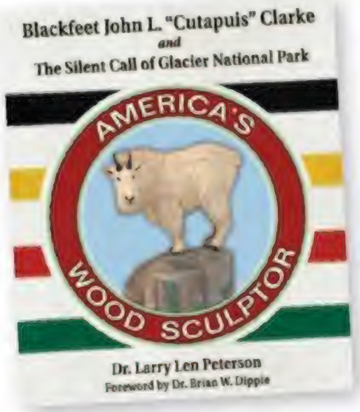
WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK

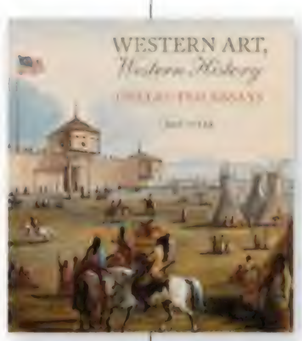
Western Art Treasure Trove

The best art books of the year plus a new illustrated biography of Maynard Dixon, new histories of war in Texas and New Mexico and an action-packed Western.



For collectors and aficionados of Western art and Western art books, the publishing year of 2019 is shaping up to be one of the best.

Dr. Larry Len Peterson, well known for his lushly illustrated volumes of history and art, has published one of the most ambitious Western art-history books of the year, *Blackfeet John L. "Cutapuis" Clarke and the Silent Call of Glacier National Park: America's Wood Sculptor*, foreword by Dr. Brian W. Dippie (Sweetgrass Books for C.W. Russell Museum, in cooperation with Montana Historical Society, $59.95). Peterson has previously published 10 books on the West, seven biographical/encyclopedic Western art coffee-table tomes. This is may be the author's greatest work yet. With all royalties from the sale of the book being donated to the Montana Historical Society to benefit art-related exhibits, art and history lovers will doubly enjoy buying and reading Peterson's *Blackfeet John*, a true bibliophilic work of art.



The University of Oklahoma Press, annually a leader in the publishing or co-publishing/distribution of Western art books, continues to set the standard for this category. The Norman, Oklahoma-based press kicked off the year with *Eanger Irving Couse: The Life and Times of an American Artist, 1866-1936* ($59.95) by Virginia Couse Leavitt, the granddaughter of the internationally acclaimed co-founder of the Taos Society of Artists. Leavitt, who previously published a biography of her grandfather, has written a meticulously researched and beautifully illustrated volume that should be considered by critics and scholars the defining work on the New Mexico artist.

Art, Western History: Collected Essays ($65) by Ron Tyler is a beautiful, well-illustrated volume that will quickly be considered a textbook for Western history and art history courses, akin to William H. and William N. Goetzmann's classic, *The West of the Imagination* (W.W. Norton, 1986). Interestingly, Tyler dedicates his book to his mentor, the acclaimed historian of the American West, William H. Goetzmann.

In the summer and fall, the University of Oklahoma Press followed up with *The Life & Art of Joseph Henry Sharp* edited by Peter H. Hassrick ($25), *Art and Advertising in Buffalo Bill's Wild West* by Michelle Delaney ($45) and *Return to Calgary: Charles M. Russell and the 1919 Victory Stampede* edited by Brian W. Dippie ($29.95). All three are great additions to anyone's Western art book collection—and, like Peterson's work, Leavitt and Tyler's inspiring efforts, should lead readers out the door to local art museums and galleries to view the wondrous masterworks of these great artists.

—Stuart Rosebrook

ROUGH DRAFTS

– PHOTO BY ROBERT RAY –

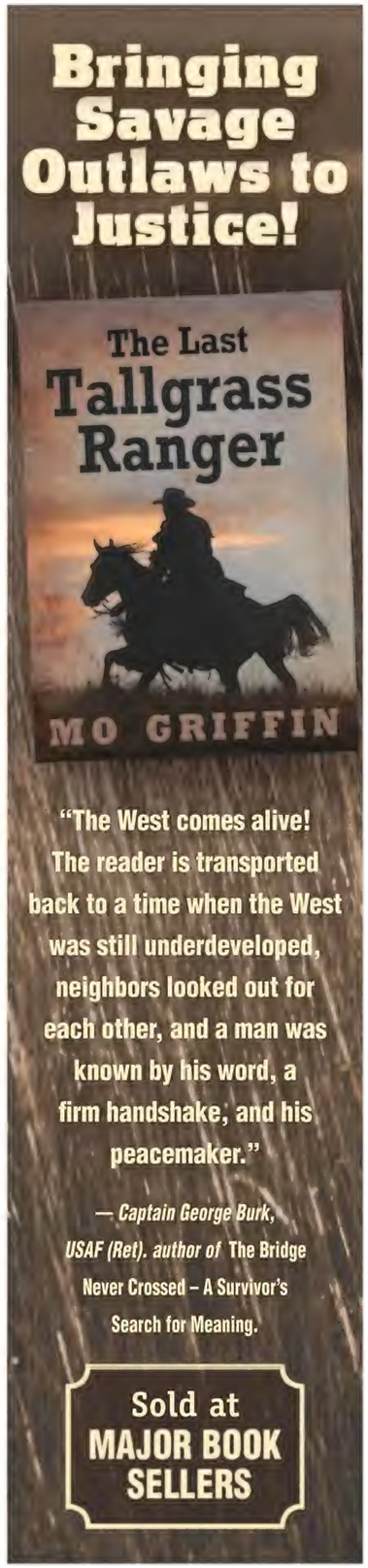
Lovers of Old West fiction who remember the glory days of newsstands and bookstore racks filled with Western paperbacks and those who have bemoaned the disappearance of their favorite mass-market genre from their local book dealer should re-discover the category through their local independent bookstores and internet giant *Amazon.com*.

Blasphemy, you say? No, actually it's not. Independent specialty bookstores are the fastest growing brick-and-mortar sector in the bookselling business and are key partners with the publishing companies.

The two biggest players in all genres of traditional Western book publishing are Kensington-Pinnacle and Wolfpack. Kensington, which has a major presence in Walmart, has a very strong distribution system nationwide, while Wolfpack, which traditionally has relied on e-books and print-on-demand for the most of its sales, will begin national distribution to bookstores around the country this fall.

Five Star and Thorndike Press Large Print imprints of Gale/Cengage, the third-largest publisher of traditional Westerns and frontier fiction, had also been broadening its consumer reach with e-books and paperbacks, but has recently reshuffled its offerings and is returning most of its catalog to hardcover editions for library and trade markets. It will retain its current and past e-book program for sale but will discontinue the production of e-books after the release of the August titles.

–Stuart Rosebrook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By Michelle Delaney

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Edited by Will Bagley

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By Jody Edward Ginn

In this story of a rural Texas community's resurrection, Ginn reveals a multifaceted history of the reform of the Texas Rangers and of an unexpected alliance between the legendary frontier lawmen and black residents of the Jim Crow South.

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The War Between the States on the Southern Border

The Civil War on the Rio Grande, 1846–1876 (Texas A&M University Press, $45), edited by Roseann Bacha-Garza, Christopher L. Miller and Russell K. Skowronek, is a scholarly set of essays covering the effects of the Civil War from the arrival of the first Union troops to the area (1846) to the end of Reconstruction (1876). Although few battles were fought in this part of Texas, the area was important for getting Southern products (such as cotton) out of the Confederate states and much-needed supplies in, thus avoiding the Union blockades by going through Mexico. And, of course, the final battle of the Civil War was fought in this area, the Battle of Palmito Ranch, over a month after Lee's surrender.

—Jim Wilson is a retired Texas peace officer, a former sheriff and a lifelong student of Western history

A War to Remember

In Mark Santiago's *A Bad Peace and a Good War: Spain and the Mescalero Apache Uprising of 1795-1799* (University of Oklahoma Press, $32.95) the author takes us to a forgotten war in prose so stirring one can almost smell the horses' sweat. Because the Chiricahuas were at peace and fighting was along the fringes of the Spanish empire, the war that took the lives of a quarter of the Mescalero tribe has been overlooked until now. Meticulously researched, the book reports on battles, skirmishes and policies remarkably similar to those of the U.S. three-quarters of a century later. The Spanish used total war, the equivalent of reservations, tribe against tribe, and Mescaleros at peace against those at war. The war was good because the Spanish won the battles and the peace bad because no one was happy with it.

—Doug Hocking, author of the October 2019 release Terror on the Santa Fe Trail: Kit Carson and the Jicarilla Apache

Wild Western Action

He's got a date with the devil. She has one with the hangman. Joe Noose, former bounty hunter now temporary deputy U.S. Marshal, agrees to escort notorious female gunslinger Bonny Kate Valance from Jackson Hole over the Teton Pass and to Victor, Idaho. It's a trail 15 miles long, every inch marked by angst. A frenetically paced adventure, Eric Red's *Hanging Fire* (Pinnacle, $7.99) keeps the reader turning pages, one calamity after another. Joe Noose has to keep Bonny alive long enough for her to make her date with the gallows. Throw in a crazed ex-lover, a single-minded Arizona sheriff,

stir in a forest fire and Noose's pure determination and sense of duty, bake for 299 pages and what emerges is brilliant. Filled with tantalizing descriptions and wild action, *Hanging Fire* is indeed a classic Western, but with a new twist.

—Melody Groves, author of Black Range Revenge

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– COURTESY JAN MACKELL COLLINS –

COLORADO AUTHOR SHINES THE RED LIGHT ON WOMEN OF THE OLD WEST

Jan MacKell Collins has been a published author and speaker since 1999. Her books include seven volumes about frontier prostitution, with two more on the way. She is a WILLA award nominee, and in 2016 she appeared on TruTV's *Adam Ruins Everything* as an "expert" on historical prostitution. She is currently writing "The Good Time Girls" series of books about prostitution in the West for Globe Pequot Press. Her top five favorite books from her library are:

1. ***Tacey Cromwell*** by Conrad Richter (Curtis): Tacey's fictional yet wonderfully realistic story will break your heart and make you fall in love with the fallen women of the West, like I did.

2. ***Daughters of Joy, Sisters of Misery: Prostitutes in the American West, 1865-90*** by Anne M. Butler (University of Illinois Press): Butler's academic account of the prostitution industry is all facts, with plenty of sources to back them up.

3. ***The Lost Sisterhood: Prostitution in America, 1900-1918*** by Ruth Rosen (JHUP): Credible sources were used to explain the whys and hows of frontier prostitution, prostitutes' roles in society and the culture that kept them in their place.

4. ***Soiled Doves: Prostitution in the Early West*** by Anne Seagraves (Wesanne Publications): For those seeking a more romanticized look at the biographies of prostitutes and why it is important to remember them, this is the book.

5. ***The Gentle Tamers: Women of the Wild West*** by Dee Brown (Putnam): First published in 1958, this is one of the first books to pay respect and present the truth about the struggles women of the Old West faced.

BY HENRY C. PARKE

Franco Nero

The once and future "Django" is still a star 55 years after being cast in his first Western role.

In Italy, the Italian actor-director team of Franco Nero and Sergio Corbucci is considered the creative partnership that defined the Spaghetti Western genre. Corbucci's first collaboration was in 1966 when Nero (above) starred in the title role of the original *Django*.

– COURTESY B.R.C. PRODUZIONE S.R.L. –

The term "Spaghetti Western" creates a specific image in most American minds: Clint Eastwood in a serape, gunning down a sea of bearded bandits. But in much of the rest of the world, Spaghetti Western doesn't mean Eastwood; it means Franco Nero. In 1965, the Italian-born international star was spotted by director John Huston while working as set photographer on *The Bible*, and was quickly cast in the role of Abel. The rest is cinema history: the star of more than 200 movies and TV shows, Nero has appeared in every genre, and from 1990's *Die Hard 2* to 2017's *John Wick: Chapter Two*, has played every sort of suave villain and hero imaginable. Notes Nero, "I think I'm the only actor in the world that played characters of thirty different nationalities."

Before *Django*, and his career-making performance as the gunman who walks from one mud-drenched town to the next, dragging a coffin behind him, Nero had only played small roles in a fistful of films. But suddenly he was popular, he said, "because I was the discovery of John Huston." Sergio Corbucci, known in Spaghetti Western circles as, "the other Sergio," had already directed 25 movies when he offered Nero the role in *Django*. Nero said yes, but that wasn't the end of it. "Corbucci wanted me, but one producer wanted Mark Damon, another one wanted Peter Martell." Finally, they went to Fulvio Frizza, the distributor, with three photos, "and he looked at the three faces and he pointed his finger on my face. That's how it happened."

They got right to work, but not for long. "We did one scene before Christmas, but there was not a proper script. During the holidays, Sergio and his brother Bruno managed to do a *scaletta*, a treatment. After Christmas we managed to finish the film, but nobody thought it was going to be successful."

> "John Ford had John Wayne, Sergio Leone had Clint Eastwood, and I have Franco Nero."
>
> –*Sergio Corbucci*

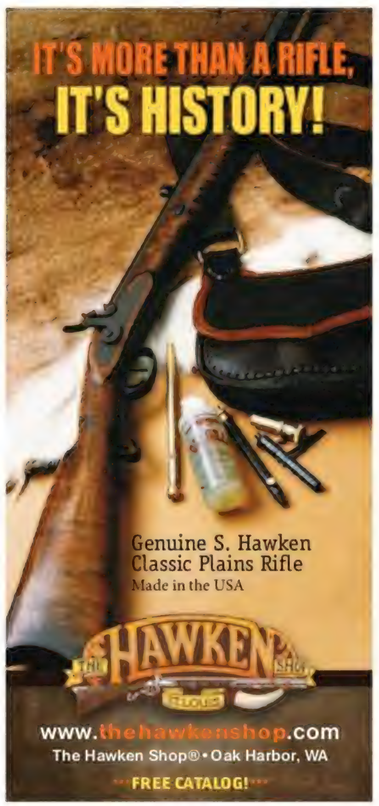
They were wrong: "It was an incredible success all over the world." To boost ticket sales, the name Django was added to many Nero movies. "I did a [gangster] movie in Sicily, and they called it *Django With the Mafia*. I did a movie called *The Shark Hunter* and the Germans called it *Jungle Django*."

Because of the rapid pace of production in Europe versus the U.S., by the time *The Bible* opened, Nero had starred not only in *Django*, but in two more Westerns, two sci-fi movies, and was in the U.S. playing Lancelot to Vanessa Redgrave's Guenevere in the musical *Camelot*. Appropriately, Nero and Redgrave would marry, although not until 2006.

Meanwhile, without strict copyright laws, anyone could put *Django* in their title, spawning easily a hundred imitators. Nero was not interested in returning to that role. "Laurence Olivier said to me, 'Do you want to be a star or a good actor? To be a star you have to do one movie a year, like Americans do, and the movie has to be a commercial success, and they do always the same role. Or do you want to be an actor? Your long career will be up and down, but you get the fruits.' I followed his advice." Throughout the 1960s,'70s and '80s, Nero would average three to five films per year, maybe a

Franco Nero was cast as Amerigo Vessipi in Quentin Tarrantino's 2012 homage to Italian Westerns, *Django Unchained*.

– COURTESY COLUMBIA PICTURES –



In 1976, Franco Nero starred in the title role of *Keoma*, the second Western he made under the direction of Enzo Castellari. The two would eventually make over a dozen films together.

– COURTESY URANOS CINEMATOGRAFICA –

Western every couple of years. Nero would finally return to the character two decades later, in *Django Strikes Again*, filmed not in Spain, but in Colombia.

Although usually working with a largely European cast, Nero has enjoyed working with many American actors. "My favorite was Eli Wallach. I put him in six or seven of my movies in Europe. Another one was Tony Quinn. When my real father died in 1984, he said, 'Don't worry, from today on, I will be your dad.' From that day I called him dad and he called me son. It was a great relationship."

It was while making *Deaf Smith & Johnny Ears*, a film about the Texas Republic, that Nero connected with director Enzo Castellari. "He wanted to offer me a movie. But he looked like a boxer with muscles. I said to myself, I will never work with this guy." Nero was in negotiations to co-star with Joanne Woodward in another film, but the director wanted a different actress. "I said no way; I don't feel like doing the movie. He said, 'I know why, I heard that Enzo Castellari just offered you a movie. Castellari is nobody; he is nothing.' He said such terrible things about him that, the next day, I accepted Castellari's movie." They've collaborated on more than a dozen films since then.

Franco Nero finally became a Western star in the U.S. in the 1980s, when many of the 600-plus Spaghetti Westerns made between the mid-1960s and mid-1970s were suddenly released with the explosion of home video. *Jonathan of the Bears*, which Nero and Castellari shot in Russia in 1994, would be his last Western until Quentin Tarantino featured him in 2010's *Django Unchained*.

And now there's more to look forward to, with a sequel to *Django* in the offing. "*Django Lives* is a great script from John Sayles," the Oscar-nominated writer/director of Lone Star. "Django is old now, but he managed to survive. He's even stronger, you understand? Cross your fingers, maybe we'll do it this year."

BLU-RAY AND DVD

FORTY GUNS

(Criterion Collection; Blu-Ray $39.95, DVD $29.95)Writer/director Samuel Fuller's infectious exuberance propels this saga of a beautiful but tough-as-nails rancher (Barbara Stanwyck), worshipped by her 40 gunmen, and drawn to the only man who is man enough, Marshal Griff Bonell (Barry Sullivan). If only her love of her psychotic brother (John Erickson) didn't get in the way! The 1957 20th Century-Fox film features Joseph Biroc's brilliant widescreen black-and-white photography, Harry Sukman's wonderful score and affecting performances by Dean Jagger and Hank Worden. ★

– COURTESY 20TH CENTURY-FOX –

Henry C. Parke is a screenwriter who has done audio commentary on four Franco Nero Westerns, and blogs about Western film and TV at *HenrysWesternRoundup.blogspot.com*.

BY LEO W. BANKS

Pawhuska, Oklahoma

The historic Osage Nation capital city reflects the rich history of the Indian tribe.

The Osage Indian Tribe founded Pawhuska, Oklahoma, as the capital of the Osage Indian Nation Territory in 1872. Visitors to Pawhuska can observe a native bison herd at the Tallgrass Prairie Preserve north of the city.

– COURTESY OKLAHOMA TOURISM –

Imagine the surprise of Osage chief Pa-huh-skah when he tried to scalp an enemy, and the man's snow-white wig came off in his hands. The chief cherished his trophy and wore it so often thereafter that Pa-huh-skah came to mean "white hair" in English.

This northeast Oklahoma town of 3,400, its name taken from the wig-wearing chief, began in 1872, when the Osage Agency was established on Bird Creek, then Osage Indian Nation Territory.

Three fine museums tell the story of the town.

The Ben Johnson Cowboy Museum, which opened in June, explains the county's ranching history, alongside displays of local artwork and spurs and saddles made by cowboy craftsmen.

TV screens scroll through scenes from Academy Award-winning actor Ben Johnson's Western movies and photos from his family collection. The real-life rodeo star, named World Champion Cowboy for 1953, was born 27 miles away in Foraker and is buried in Pawhuska.

Museum Manager Dreama Tyng says visitors love to take pictures behind two original jail doors and browse a fascinating collection of framed wanted posters.

"Jesse James was here, and so were Pretty Boy Floyd and Bonnie and Clyde," says Tyng. "The scale of what we have really surprises people."

The Osage County Historical Society Museum showcases pioneer and Indian life through displays of war clubs, ceremonial drums, bows, headdresses and figurines.

The Osage Nation Museum, founded in 1938, is the premier destination to experience Osage history, according to the Smithsonian. The tribe's story unfolds through photographs, contemporary and traditional art, and historical artifacts.

Part of that history involves the 1920s oil boom that swelled Pawhuska's population to 6,400. When the boom fizzled, fortunes dimmed.

But the town has roared back, thanks to entrepreneurs Ladd and Ree Drummond. In the three years since they opened the Pioneer Woman Mercantile downtown, the combination restaurant, bakery and store has become a huge tourist draw.

Ree is a TV personality with a show on the Food Network whose blog, *ThePioneerWoman.com*, attracts 20 million page-views a month.

She and Ladd bought the former Osage Mercantile, built in 1910, and remodeled the 25,000-square-foot space to offer some of their favorite things—specialty gifts, great coffee, a popular deli and comfort foods like freshly made pastries, all in a welcoming small-town atmosphere.

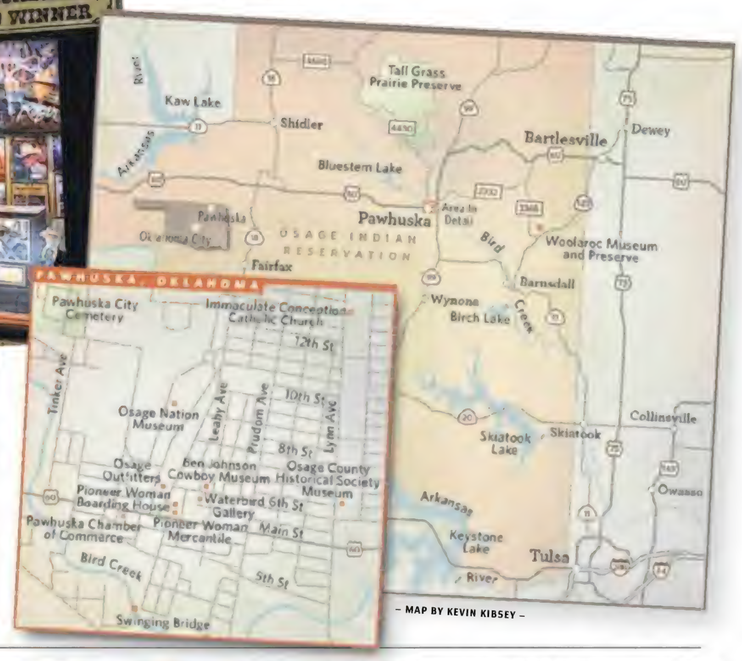
"The impact has been immense," says Joni Nash, executive director of the Pawhuska Chamber of Commerce. "People flock to town to step back in time and see things they see on Ree's show."

How popular is she? Mattel last year issued a Pioneer Woman lookalike Barbie doll and kitchen playset.

Two blocks away, Osage Indian Danette Daniels owns the Waterbird Gallery, selling authentic tribal jewelry, art and clothing.

The Ben Johnson Cowboy Museum has recently opened in downtown Pawhuska around the corner from the world-famous Pioneer Woman Mercantile. Johnson, an Oscar-winning Western star and rodeo champion, grew up in nearby Foraker and is buried in Pawhuska.

– COURTESY THE BEN JOHNSON COWBOY MUSEUM –



– MAP BY KEVIN KIBSEY –

To buy cowboy boots or other Western wear, stop at Osage Outfitters. Grab a stool at the hat bar, order a beer and let cowboy-owner Joey Lee custom-shape your hat. He's a master.

The list of annual events includes October's National Indian Taco Championship. Sample various taco selections while watching Osage Indians in ceremonial dress put on a powwow dance competition in the street.

"It's so much fun," says Nash. "Brace yourself to eat all day."

The International Roundup Clubs Cavalcade, the world's largest amateur rodeo, takes place in July. In June this year, Pawhuska marked the 65th anniversary of the Ben Johnson Memorial Steer Roping contest.

For an outdoor adventure, drive north into the magnificent Tallgrass Prairie Preserve. The two-hour loop encompasses 50 miles and passes scenic turnouts a visitor's center and a 1920 ranch bunkhouse.

The big attraction is photographing the 2,100 bison that roam the preserve.

FUN FACT: In the 1920s, oil made the Osage Indians, per capita, the world's richest people. Many owned 11 vehicles when most Americans couldn't afford one. Pawhuska had the first Rolls-Royce dealership south of the Mason-Dixon Line. ★

Leo W. Banks is an award-winning writer based in Tucson. He is the author of the mystery novel *Double Wide*.

WHERE HISTORY MEETS THE HIGHWAY

PAWHUSKA CHAMBER OF COMMERCE

To plan your trip, stop at the Pawhuska Chamber of Commerce, 210 W. Main Street.

PawhuskaChamber.com

IMMACULATE CONCEPTION CHURCH

The so-called Cathedral of the Osage, built with help from tribal members, still draws Indians to see their ancestors depicted in 22 stunning stained-glass windows made in Germany and shipped to Oklahoma in 1919. One of them, "The Osage Window," is 36 feet high and 9 feet wide.

ICCCPawhuska.org

SWINGING BRIDGE

If you dare, walk the Swinging Bridge, built in 1926 to give residents south of Bird Creek access to town. The suspension bridge spans 120 feet and swings back and forth as you cross. At Osage Avenue and 2nd Street.

PawhuskaChamber.Com

THE BOARDING HOUSE

The Drummonds have remodeled a 1920 building into a luxury cowboy hotel with themed rooms. The Tack Room has wood floors, cowhide rugs and walls decorated with photos of horses from the Drummond Ranch.

PWBoardingHouse.com

In commemoration of the first American Boy Scout troop being organized in Pawhuska, Oklahoma, in 1909, a statue of a Boy Scout stands at attention in front of the Osage County Historical Museum.

– COURTESY OKLAHOMA TOURISM –

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In nearby Bartlesville, see pieces by masters of Western Art, including Frederic Remington, Charles M. Russell and Thomas Moran. See one of the world's finest collections of Colt firearms, including the Walker .44 and the Army and Navy pistols used during the Civil War. "This place is magical," says Nash. "I can't do it justice with words because it takes two days to see it all."

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BY JOHNNY D. BOGGS/WESTERN ART RESEARCH BY STUART ROSEBROOK

The Art of the West

Artists' interpretations of Western history, then and now

Cowboy-artist William Gollings' 1924 ***The Shifted Pack***, a 24.125-x-34 inch oil on canvas, reflects the influence of many early Western art masters, including his idol Frederic Remington and his mentor Joseph Henry Sharp.

– COURTESY WHITNEY WESTERN ART MUSEUM, BBCW, CODY, WYOMING, GIFT OF GENERAL BUDD MARKS. 2.71 –

Maynard Dixon's 1938 ***Indian and Soldier (The Indian of Yesterday)*** 25-x-34-inch oil on board study was commissioned as a New Deal art project by U.S. Secretary of Interior Harold L. Ickes. The final mural was one of two 8.5-x-13-foot panels displayed in the new Department of Interior building in Washington, D.C.

– COURTESY MARK SUBLETTE, MEDICINE MAN GALLERY, TUCSON, ARIZONA –

"Painting and illustration cannot be mixed—one cannot merge from one into the other," Western artist/illustrator N.C. Wyeth said.

Yet Wyeth (1882-1945) made a career doing both, leaving a legacy and a record of the American West.

What's the difference between an artist and an illustrator?

"An illustrator usually had to take orders from an editor, like 'Turn the horse around and make him go the other way,'" says Forrest Fenn, an art historian in Santa Fe, New Mexico. "The illustrator hated that worse than anything, but at least it was a living. Ernest Blumenschein [1874-1960] was a good example. In the process of being over-supervised, the illustrator learned discipline and what the consuming public wanted to look at. So, it was natural for him to become a fine art painter. Clark Hulings [1922-2011] was a good example, but he always cussed the editors."

George Caleb Bingham (1811-1879), Alfred Jacob Miller (1810-1874), John Mix Stanley (1814-1872), Charles M. Russell (1864-1926) and Frederic Remington (1861-1909) were great artists—but also great illustrators.

"The common theme for these artists—even Remington, in many instances—is that they observed firsthand what they painted and distributed their work through illustrated books or journals, or, in the case of Bingham, in individual lithographs and engravings, with the intention of documenting an individual, event, process, or place," Ron Tyler writes in the introduction to *Western Art, Western History: Collected Essays*.

Early artistic documentarians included John James Audubon (1785-1851), George Catlin (1796-1872), Albert Bierstadt (1830-1902) and Thomas Moran (1837-1926), whose works revealed European influences.

By the turn of the century, Western art had become truly American art—with American influences. Russell likely had the most influence.

"What Charlie gave America is memory on canvas, an indelible impression of the way life really was during that short span of time in the 19th century before fences sprouted across the West," says Nancy Plain, Spur Award-winning author of *Sagebrush and Paintbrush: The Story of Charlie Russell, the Cowboy Artist.*

Another noted artist of that period was Joseph Henry Sharp (1859-1953), who "stepped outside the bounds of many traditional western artists," Peter H. Hassrick writes in *The Life & Art of Joseph Henry Sharp*. "…He painted scenes of women and men with equal fervor, never diminishing the former with sexist inferences, as Russell was wont to do in the 1890s."

By the early 20th century, Will James (1892-1942) was "trying to invest art in a narrative, essentially painting and telling a story," says Neal McEwen, education coordinator at the Phippen Museum in Prescott, Arizona. James was good at both, as his books, and the pen-and-ink and charcoal drawings often included in those books, attest. Russell and James greatly influenced George Phippen (1915-1966), who, as co-founder and first president of the Cowboy Artists of America, continues to influence artists today.

Tom Lea (1907-2001), the iconic Texas writer, illustrator, artist and muralist, was an exceptional chronicler of the Indian, Spanish, Mexican and Anglo cultures in early Texas, but his art, such as the 1940 mural *Stampede* in the main post office in Odessa, Texas, reveals his love of Italian Renaissance art.

While these artists helped influence how people looked at the West, history influenced artist Maynard Dixon (1875-1946).

"Even as mental snapshots of the West stimulate the budding painter's imagination, the Old West begins to disappear," says Mark Sublette, owner of Mark Sublette Medicine Man Gallery in Tucson, Arizona, and author of *Maynard Dixon's American West: Along the Distant Mesa*. Sublette cites the 1889 Oklahoma Land Run, the Ghost Dance scare and the 1890 massacre of Lakota Indians at Wounded Knee by the 7th Cavalry. "These events, paramount in young Dixon's consciousness, deepen his appreciation for Native cultures and sharpen his awareness of how quickly change is taking hold of the frontier. Like many others of his generation, Dixon hopes to paint the American Indians before their cultures perish. By the time he starts drawing in earnest, the buffalo have been hunted to the point of near-extinction; it is not unreasonable to fear the Native Americans they sustained are next."

Rosa Bonheur spent a good deal of time at the Wild West with Lakota leaders Rocky Bear and Red Shirt. In this 1890 painting titled ***Mounted Indians Carrying Spears*** by Bonheur, Rocky Bear wears a war shirt and trousers that can still be seen at her chateau.

– COURTESY THE WHITNEY WESTERN ART MUSEUM, BUFFALO BILL CENTER OF THE WEST, PARTIAL BEQUEST OF VERNON R. DRWENSKI AND MUSEUM PURCHASE, 8.04.6 –

Danish artist Olaf Carl Seltzer's 1910 ***Throwing the Bolter***, a 30.75-x-40.25-inch oil on canvas, reflects the popular, late 19th- and early-20th century Western art style made famous by Charles M. Russell and Frederic Remington.

– THE BOOTH MUSEUM, CARTERSVILLE, GEORGIA –

During the Golden Age of pulp magazines (1920s-1950s), Arthur Roy Mitchell (1889-1977) made a living painting covers and illustrations for magazines and novels before returning to his hometown of Trinidad, Colorado, to paint.

"The covers…were meant to be eye-catching," says Allyson Sheumaker, executive director of Trinidad's A.R. Mitchell Museum of Western Art. "I believe the colors he chose in his illustrations

Known as the "Dean of Western Painters," self-taught Danish artist Olaf Wieghorst moved from his native Denmark to the U.S. in 1918. He eventually settled in El Cajon, California, where he developed his classic style, as seen in his oil on canvas ***The Wagon Boss***.

– COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTDALE'S MUSEUM OF THE WEST, SCOTTSDALE, ARIZONA –

reflected that. Most of his cover cowboys wore red shirts as an example. …His paintings reflect the light from a candle or oil lamp, the stance of a horse tied to a hitching post. It is my opinion that if the illustration was by Arthur R. Mitchell, it depicted the West he knew. The color of the cowboy's shirt may be brighter, but the subject was true."

The pulps all but disappeared by the 1960s, when other artists began looking at the West differently.

In the late 1960s, Fritz Scholder, a one-quarter Luseino Indian, began painting the "real Indian"—with an Indian drinking a Coors beer or a "Mad Indian" with the American flag behind him.

The latter part of the 20th century saw a new wave of Western art reinvigorated with Pop art interpretations by Andy Warhol (1928-1987). "When an artist of his significance and oeuvre weighs in on the American West, you have to take note of it," says Seth Hopkins, executive director of the Booth Western Art Museum in Cartersville, Georgia.

Nineteenth-century American artist Thomas Moran, a Hudson River School painter, went West with Ferdinand Hayden's 1871 Survey. Afterwards, his artwork, including his 1917 oil on canvas ***Grand Canyon***, greatly influenced the national conservationist movement and protection of federal lands as national parks and monuments.

– COURTESY THE BEQUEST OF KENNETH S. "BUD" ADAMS AND NANCY ADAMS, EITELJORG MUSEUM, INDIANAPOLIS, INDIANA –

Warhol's contributions are on display in *Andy Warhol and the West*, co-developed by the Booth, National Cowboy & Western Heritage Museum and the Tacoma Art Museum. The exhibit runs at the Booth through December 31 before moving to Oklahoma City and Tacoma next year.

Warhol "wore cowboy boots almost every day," Hopkins says. "He had a Roy Rogers alarm clock. What's more Western than that?"

Where does Western art go from here?

Artist Thom Ross of Lamy, New Mexico, would like to see "artists with true imagination tackle the reasons *why* they care about Western art, and why we should care about it, too. If it matters, *why* does it matter? Challenge viewers. If your art isn't doing that, then it's not art—it's a product."

Johnny D. Boggs writes in his office, where an original painting of a Comanche Indian by Nocona Burgess and a Theresa Montoya original painting of St. Francis—patron of writers, editors and journalists—protect him.

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Frederic Remington's 1907 ***Bringing Home the New Cook***, an 18.5-x-12.75-inch color print, was originally published in *Collier's Weekly*.

– COURTESY WHITNEY WESTERN ART MUSEUM, BBCW, CODY, WYOMING, GIFT OF WILLIAM O. SWEET. 63.72.58 –

Will James's ***untitled*** painting of working cowboys from 1935 is a classic example of the illustrative style that defined his career.

– COURTESY NORTHEASTERN NEVADA MUSEUM, WINNEMUCCA, NEVADA –

Artist Arthur Roy Mitchell had a very successful career as an illustrator for publishers of pulp-Western novels. His painting ***Driving Off Rustlers*** (right) has all the elements that make his artwork as classic as that of his predecessors Frederic Remington and N.C. Wyeth.

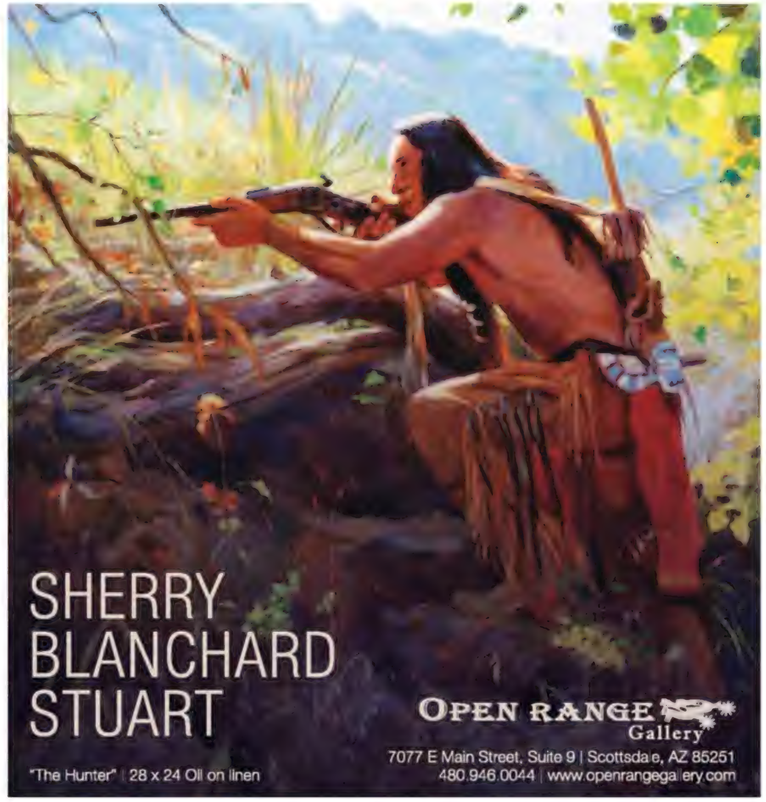
– COURTESY A.R. MITCHELL MUSEUM, TRINIDAD, COLORADO –

Like his peer Frederic Remington, N.C. Wyeth depended on income from illustration assignments to support his career as an artist. Wyeth's 1906 ***The Admirable Outlaw*** (left), an oil on canvas, exemplifies the New England artist's trademark style.

– COURTESY PERMANENT ART COLLECTION, NATIONAL COWBOY & WESTERN HERITAGE MUSEUM. 1972.028 –

Maynard Dixon's 1915 ***The Medicine Robe***, 40-x-30-inch oil on canvas was painted during an extended trip to Arizona in which he was introduced to the culture of the Western Apache people.

– COURTESY THE WHITNEY MUSEUM GIFT OF MR. AND MRS. GODWIN PELISSERO. 2.73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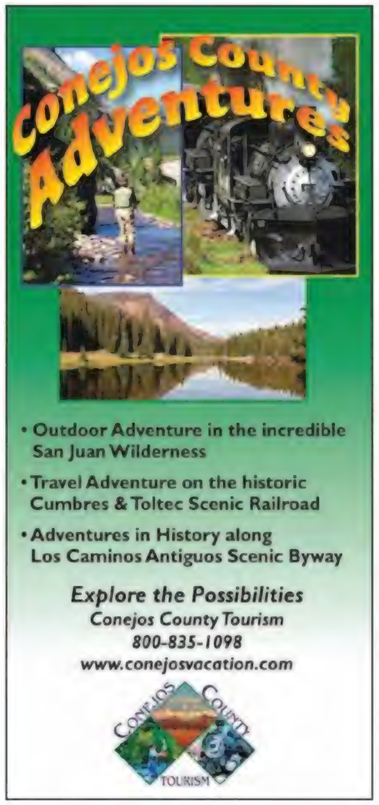
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Cofounder of the Cowboy Artists of America, George Phippen grew up cowboying in Kansas. After World War II, the self-taught artist helped define an art form that celebrated the day-to-day life of the working cowboy, as demonstrated so expertly in his ***Crack of Dawn on a Cow Ranch***.

– COURTESY THE PHIPPEN ART MUSEUM, PRESCOTT, ARIZONA –

Sherry Blanchard Stuart's 29-x 27-inch oil-on-linen ***Horse Mask*** reflects the influence of classic Western artists Frederic Remington and Charles M. Russell.

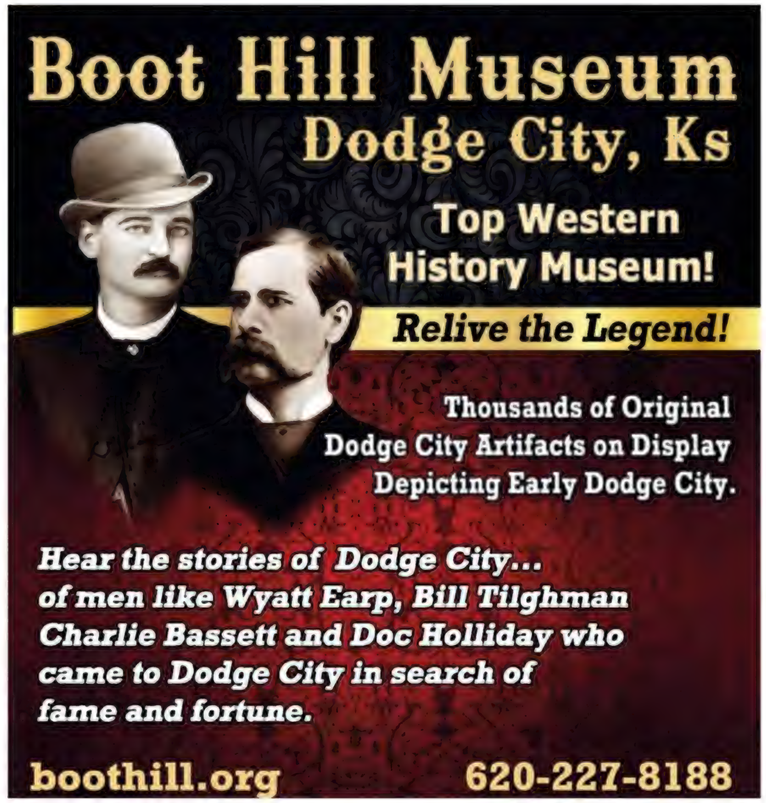
– COURTESY SHERRY BLANCHARD STUART –

In the 20th century, few artists have defined a modernization of an art form as much as American Indian (Luiseño) artist Fritz Scholder did Western American art. Scholder's 1976 ***Bicentennial Indian***, an oil on canvas, reflects both Scholder's provocative style and perspective.

– COURTESY DODIE AND DICK JOHNES AND THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST, SCOTTSDALE, ARIZONA –

Crow Indian artist Earl Biss, inspired by Fritz Scholder's genre-challenging style, was one of the most prominent and promising of a new generation of Native artists before his early passing at age 51 in 1998. Biss's 1996 ***General Custer in Blue and Green***, a 39.875-x-30-inch oil on canvas based on a Matthew Brady photograph, is symbolic of a personal family connection to the general: his great-grandfather was a scout for the 7th Cavalry.

– COURTESY WHITNEY WESTERN ART MUSEUM, BBCW, CODY, WYOMING, GIFT OF MR. AND MRS. CHARLES B. ISRAEL OF ASPEN, COLORADO. 18.00 –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In a classic Western art style, Fred Fellows's 2003 ***Red Bird Stage***, a 55.5-x-105.5-inch oil on linen, depicts Western entertainer and the Booth Museum's Director of Special Projects and Historian Jim Dunham driving the coach and Charlie Russell riding shotgun.

– COURTESY THE BOOTH MUSEUM, CARTERSVILLE, GEORGIA –

An American 20th-century artist of great talent and known for his artwork commissioned for U.S. postage stamps, Paul Calle will be featured in the exhibition "Paul Calle's Life of Exploration: From the Mountains to the Moon," exclusively at Western Spirit: Scottsdale's Museum of the West through October 2020. His painting, ***Something for the Pot II*** (right), an oil on canvas, will be displayed

– COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST –

Dennis Ziemienski's ***Crossing the Wash*** (left), a 48-x-54-inch oil on linen, reflects the influence of Maynard Dixon and the American Southwest on the California artist.

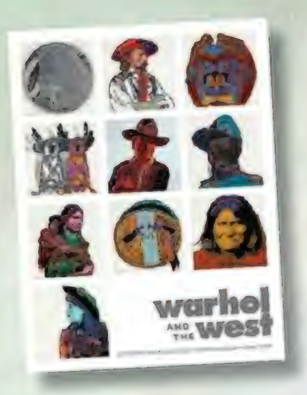
– COURTESY MARK SUBLETTE'S MEDICINE MAN GALLERY, TUCSON, ARIZONA –

WARHOL AND THE WEST

Cowboys and Indians: Geronimo, 1986, 36-x-36-inch, Screenprint on Lenox museum board, edition 94/250

– ALL ARTWORK COURTESY THE BOOTH WESTERN ART MUSEUM, © 2019, AND THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK –

Cowboys and Indians: Annie Oakley
36-x-36-inch, 1986 Screenprint on Lenox museum board, edition 55/250



"WARHOL and the WEST" will be the first museum exhibition to fully explore Andy Warhol's love of the West represented in his art, movies, attire, travel and collecting. The Booth Western Art Museum in Cartersville, Georgia, helped identify and organize more than 100 objects and works of art that reveal Warhol's process and some of the most understudied aspects of the artist's career. The exhibit runs August 25 to December 31. The exhibition was developed in a partnership with the Tacoma Art Museum, Tacoma, Washington, and the National Cowboy & Western Heritage Museum in Oklahoma City, Oklahoma. A catalog of the show, ***Warhol and the West***, was published jointly by the Booth Western Art Museum, National Cowboy & Western Heritage Museum, Tacoma Art Museum in coordination with UC Press.

Cowboys and Indians: General Custer, 1986, 36-x-36-inch, Screenprint on Lenox, museum board, edition 55/250

Cowboys and Indians: Action Picture, 36-x-36-inch, 1986 Screenprint on Lenox, museum board, trial proof 13/36

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Lone Bull by Maynard Dixon, 1918, 18-x-30-inch oil on canvas

– COURTESY PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST

ADVENTURE

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Albuquerque, NM, October 5-14: For ballooning fans worldwide, the balloon fiesta is a pilgrimage that will leave them awestruck and wanting more.
505-821-1000 • *BalloonFiesta.com*

HAUNTED DOWNTOWN WALKING TOUR

Riverton, WY, October 19: Enjoy the history, stories and photos associated with many prominent buildings along the walking tour.
307-856-2665 • *TravelWyoming.com*

ART SHOWS

WESTERN TRAPPINGS ON THE LLANO

Llano, TX, October 19-November 2: Celebrate cowboy gear and Western art at the Llano County Historical Museum.
512-557-2229 • *WesternTrappings.com*

FILM FESTIVALS

LONE PINE FILM FESTIVAL

Lone Pine, CA, October 10-13: The Museum of Western Film history hosts the 30th annual celebration of Western cinema.
760-876-9909 • *LonePineFilmFestival.org*

HERITAGE FESTIVALS

OKTOBERFEST PENDLETON

Pendleton, OR, September 21-October 6: Craft beer lovers head to this 1851 commercial center to take in German food, live music and family activities.
541-276-7411 • *PendletonChamber.com*

FALL FOR HISTORY

Wallace, ID, October 3-6: Celebrate the city's colorful past and present with history tours, re-enactments, entertainment, workshops and a dinner show.
208-753-7151 • *WallaceIdahoChamber.com*

DALTON DEFENDER DAYS & COWBOY TRADE DAYS

Coffeyville, KS, October 4-5: Celebrate the fateful day of October 5, 1892, when the Dalton Gang was defeated in Coffeyville, plus enjoy the new event, Cowboy Trade Days.
800-626-3357 • *Coffeyville.com*

GREAT HILL COUNTRY PUMPKIN PATCH

Bandera, TX, October 5-28: Activities include a hayride, hay jump, scarecrow dressing, farm animal petting zoo and pumpkin painting.
830-796-4413 • *BanderaCowboyCapital.com*

TRAILING OF THE SHEEP FESTIVAL

Ketchum, ID, October 9-13: Be a part of another year of stories as the group meets its mission to gather, present and preserve the history and culture of sheep ranching and herding in Idaho and the West.
208-720-0585 • *TrailingOfTheSheep.org*

HELLDORADO DAYS

Tombstone, AZ, October 18-20: For 88 years, Tombstone's citizens have invited the public to join them in celebration of the "town too tough to die."
520-266-5266 • *TombstoneHelldoradoDays.com*

WALK THROUGH HISTORY

El Paso, TX, October 19: Walk through the 1872 cemetery to learn the history of John Wesley Hardin, Buffalo Soldiers and other permanent residents.
915-842-8200 • *ConcordiaCemetery.org*

BILLY THE KID BREAKOUT SHOW

San Elizario, TX, October 20: In front of the only jail Billy the Kid broke into, you can watch the outlaw's legendary 1876 jail rescue of a pal.
915-851-0093 • *SanElizarioHistoricDistrict.org*

RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL

Fort Worth, TX, October 25-27: Enjoy Western Swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards.
817-444-5502 • *RedSteagallCowboyGathering.com*

MAYNARD DIXON'S AMERICAN WEST

Scottsdale, AZ, October 14, 2019-August 3, 2020: Three hundred paintings will be on exhibit at Western Spirit: Scottsdale's Museum of the West.
480-686-9539 • *ScottsdaleMuseumWest.org*

GUN SHOWS

TEXAS GUN COLLECTORS ASSN. SHOW

Denton, TX, October 18-20: Held at Embassy Suites Hotel, this collectors' showcase offers historical firearms and edged weapons.
210-323-9519 • *TGCA.org*

MUSIC

41ST ANNUAL FOLK MUSIC FESTIVAL

Prescott, AZ, October 5-6: Held at Sharlot Hall, the festival features the music of more than 200 musicians with 90-plus performances at four venues on the museum campus.
928-830-8236 • *Prescott-AZ.gov*

MUSIC & POETRY

WILD WEST SONGWRITERS FESTIVAL

Deadwood, SD, October 10-12: For three days, 20 top songwriters and artists are featured at the 8th Annual Wild West Songwriters Festival.
605-578-1876 • *WildWestSongwriters.com*

30TH ANNUAL LINCOLN COUNTY COWBOY SYMPOSIUM

Ruidoso, NM, October 10-13: Enjoy a family-friendly festival of live music, chuckwagon contests, equestrian demonstrations and Western wares.
575-378-4140 • *CowboySymposium.org*

POETRY GATHERINGS

DURANGO COWBOY POETRY GATHERING

Durango, CO, October 3-7: The gathering features Trinity Seely with many fine cowboy poets and musicians at the historic Strater Hotel, plus a cowboy-poet train and parade.
970-749-2995
DurangoCowboyPoetryGathering.org

POWWOWS

THE BLACK HILLS POW WOW

Rapid City, SD, October 11-13: One of the premier annual American Indian cultural events, the powwow attracts hundreds of dancers, singers, artisans and thousands of spectators.
605-341-0925 • *BlackHillsPowWow.com*

GEORGETOWN LOOP RAILROAD OKTOBERFEST

Georgetown, CO, Weekends, October 12-27: Chug away on a scenic train trip that offers microbrew beer tasting for adults and root beer for kids.
888-456-6777 • *GeorgetownLoopRR.com*

TWMag.com:
View Western events on our website.

Gloved, Armed and Ready to Work

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales;* History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

Did cowboys use gloves in their work?

Ralph D. Hart
Centerville, Texas

Leather gloves were an essential part of a cowboy's attire. These protected the hands from rope burns, blisters, brush and hot branding irons. He also wore leather cuffs. These protected his wrists from rope burns and kept his lower shirtsleeves from wear and tear.

As the star of the TV series *The Lone Ranger*, Clayton Moore wore a Edward Bohlin designed double-holster buscadero gun rig.

– ALL IMAGES COURTESY TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED –

Of all the TV Westerns from the 1950s and '60s, which was the most realistic in terms of scenery, clothing and dialog?

Bob Powers
Cincinnati, Ohio

I missed some of the earlier ones since we didn't have a TV. I don't think any of them wins a prize for authentic clothing or set design. They didn't look they'd spent much time outdoors.

All that being said, I believe the best television show for creative writing, content and storyline is *Gunsmoke*, followed closely by *Have Gun, Will Travel.*

Cast members (l.-r.) James Arness, Amanda Blake and Milburn Stone starred in *Gunsmoke*, a CBS television series that ran from 1955 to 1975.

– COURTESY CBS TELEVISION –

Did Old West gunfighters really tie down their holsters?

Tom Sakely
Warren, Michigan

Most experts say a tie-down buscadero rig was a 20th-century Hollywood creation. It looked cool and the fast draw guys could have shootouts. Photos indicate there were some exceptions—but that's just what they were.

Traditionally, the most common holster in the Old West was the Mexican Loop, where the holster flap goes over the top of the belt and is loose. It doesn't need a tie-down. Truth is, the pistol waist-high or slightly below enables a shootist to get the gun in action faster than a low-slung buscadero. Besides, those Hollywood-style shootouts, a staple in the movies, were very rare in the real West.

How did robbers find out about which stagecoach was carrying a payroll?

Brian Doyle
Denver, Colorado

Sometimes it was just hit or miss. Small-time bandits didn't plan well and took their chances. If the stagecoach they were planning to rob didn't have a shotgun messenger on board, it's a good bet it wasn't carrying a shipment. One might have to settle for a few dollars from the passengers.

The smart ones tried to find out ahead of time about payrolls and shipments. This wasn't a stage robbery, but there was substantial planning for the payroll holdup at Castle Gate, Utah, on April 21, 1897. Butch Cassidy hung around town and casually made conversation with the local mine workers. He was able to get a pretty good idea when the next payroll would arrive.

Kingman, Arizona's, Harvey House was built in 1901. The historic house of hospitality was destroyed in a fire in 1952.

What was the cost of room and board at a Harvey House?

Bill Stone
Flagstaff, Arizona

In about 1900, a breakfast consisting of cereal, fruit, eggs atop a steak, hash browns, six large hot cakes, maple syrup and butter, coffee, topped off with apple pie would cost you 50 cents. Dinner went for a quarter more and included a gourmet dish or wild game. Men were required to wear a jacket in the dining room. In 1909, rooms went from $3 to $5. In 1910 the average annual salary for Americans was $700.

Did early American Indians believe in God?

Patricia Woodruff
Barrington, New Jersey

All tribes had religion—most of them very specific to their group and its historical and cultural experiences. Most were polytheistic—they had several gods. When whites came to this continent, priests and others tried to convert the Indians to Christianity, often at the point of a gun. This caused resentment that still lasts today. As time went on, some American Indians adopted Christianity on their own. Others adapted it, incorporating the faith into their traditional beliefs. In the earliest times (say, the 17th to mid-19th centuries), Indians passed on their culture and religion orally, since most lacked written languages.

Did any Western lawmen have a reputation for shooting first, and asking questions later, when it came to suspects?

Pete Rizzo
Wichita, Kansas

It was said that Cochise County, Arizona Territory, Sheriff John Slaughter brought more than one bad outlaw in strapped over the back of a horse. Usually, the guy was so unsavory folks were glad to be rid of him. But that was Slaughter's reputation, not necessarily the normal reality.

In some of the Texas feuds, lawmen (on either side) frequently shot opponents who were "trying to escape." Usually, there were no witnesses to say otherwise.

Pete Kitchen was not an official lawman, but his ranch south of Tucson was a place that needed patrolling—and Pete enforced his own law. The story goes that he once caught a ruthless murderer and, after several days on the trail, Pete grew weary and needed sleep. He knew if he went to sleep the rascal would pick up a rock and kill him, so he put the outlaw on his horse, tied his hands behind his back, put a noose around his neck, threw it over a tree limb and anchored it to the trunk. Then he went to sleep. He said later, "While I was taking my siesta that horse wandered off to graze and left him hanging there!"

Apache fighter-pioneer-settler Pete Kitchen's style of law-enforcement represented Arizona's transition from lawless frontier to civilization.

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What HISTORY HAS TAUGHT ME

Thunder and Iron, a 32-inch-x-36-inch oil on linen is a powerful example of Sherry Blanchard Stuart's passion for painting the people, culture and history of the American West.

– ART AND PHOTO COURTESY SHERRY BLANCHARD STUART –

What History has taught me is that I feel like I can almost time-travel when I read the historical accounts and especially see the art images and old photos of the past. Some of the photos that *True West* has used on its pages are truly remarkable.

To me, good art is working from life and being able to see the colors and values, and painting what you see and not what a camera can pick up. I work from photos a lot and they are great for reference, but you have to learn that they can distort and don't show the vast array of color that exists in nature.

My painting career took off when I spent more time, effort and energy with composition and especially drawing. The ability to draw is vital to any artist's career.

For my money the best Western ever is *Lonesome Dove*. I can watch endless reruns of this fascinating story and always find something new to enjoy about it.

My favorite spot out West is the Sonoran Desert right here in Arizona, where I live. I used to start every day with a nice long trail ride in this lush, beautiful desert that is unique in the world.

Most people don't know I buy and sell antiques and art as a total getaway from the easel. My mother was an antiques dealer and I grew up learning all about old glass, porcelain, furniture, dolls and all things from the past. I love to find old photos and see these things and how people lived with them.

Wish I had a dollar for every time someone said, "How long did it take you to paint that?" My answer is usually, well it depends on how many figures, animals etc., are in the composition and, of course, the size. But it really depends on the painting itself, sometimes the whole painting just seems to fall off the brush; other times the painting takes forever and even needs to be abandoned.

The hardest thing to capture in a painting is atmosphere, that special feeling that brings a painting to life. It can be achieved in strong sunlight and on an overcast cloudy day. It's all about edges and values establishing a background, middle ground and foreground to create an illusion of depth. The third dimension on a two-dimensional surface is a key part of the magic of art.

The secret to a good painting is good composition and color. The subject matter can be anything, but if you have a good strong composition and the colors are right, it is probably a good painting.

My next goal is to get my work in more out-of-state galleries and to enter new shows that I haven't been exhibited in before.

SHERRY BLANCHARD STUART, ARTIST

Sherry Blanchard Stuart is an award-winning artist and recipient of a BFA degree from the Minneapolis College of Art and Design. Sherry is listed in *Who's Who in American Art*, and has been featured in *The American Artist*, *Midwest Art*, *Equine Images*, *The Illustrator*, *Cowboys and Indians*, *Southwest Art*, the *Appaloosa Journal*, *Wildlife Art* magazines and the book *Art of the American West*. She is a Signature member of Oil Painters of America, American Plains Artists, Arizona Artists Guild, Knickerbocker Artists, a Master Signature member of American Women Artists and is a founding member of The Creative Women of Pinnacle Peak. Sherry's work is in the permanent collections of the Tucson Museum of Art, the Desert Caballeros Museum, the Great Plains Art Museum, the Phippen Museum, The Arizona Military Museum and the St. George Art Museum in Utah.

Her work is currently exhibited at Open Range Gallery in Scottsdale, Arizona, and The Caddo Trading Co. in Murfreesboro, Arkansas. Her paintings have been displayed in many juried and solo exhibits nationwide and can be found in private and corporate collections worldwide. She lives in Scottsdale, Arizona.

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